

# THE ILLUSTRATED LONDON NEWS

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## THE ACTUAL FACE OF KING CHARLES I: A CAST OF THE DEATH-MASK TAKEN AFTER THE EXECUTION OF HIS MAJESTY, NOW AT THE LONDON MUSEUM.

There has just been added to the collection on view at the London Museum, Lancaster House, this remarkably interesting plaster cast of the face of King Charles I., which has been lent by Lieut.-Colonel John Benett-Stanford. The inscription on the black oak box containing it reads: "A Plaster Cast of the

face of Charles I. This cast was taken from the original cast taken from the King's head after his execution, and was one of a small number given to his intimate personal friends, of whom Mildmay, Earl of Westmorland, was one and was present at his Burial at Windsor. It is in the original case."



BY G. K. CHESTERTON.

I REMARKED recently that the utterly unmeaning word *Unfit* was being used in all sorts of documents, some unfit for publication and many unfit for serious reading. I pointed out, if it needed pointing out, that the word in isolation is idiotic. Different people are unfit for different things; and some people, including these people, are unfit for rational controversy and scientific inquiry.

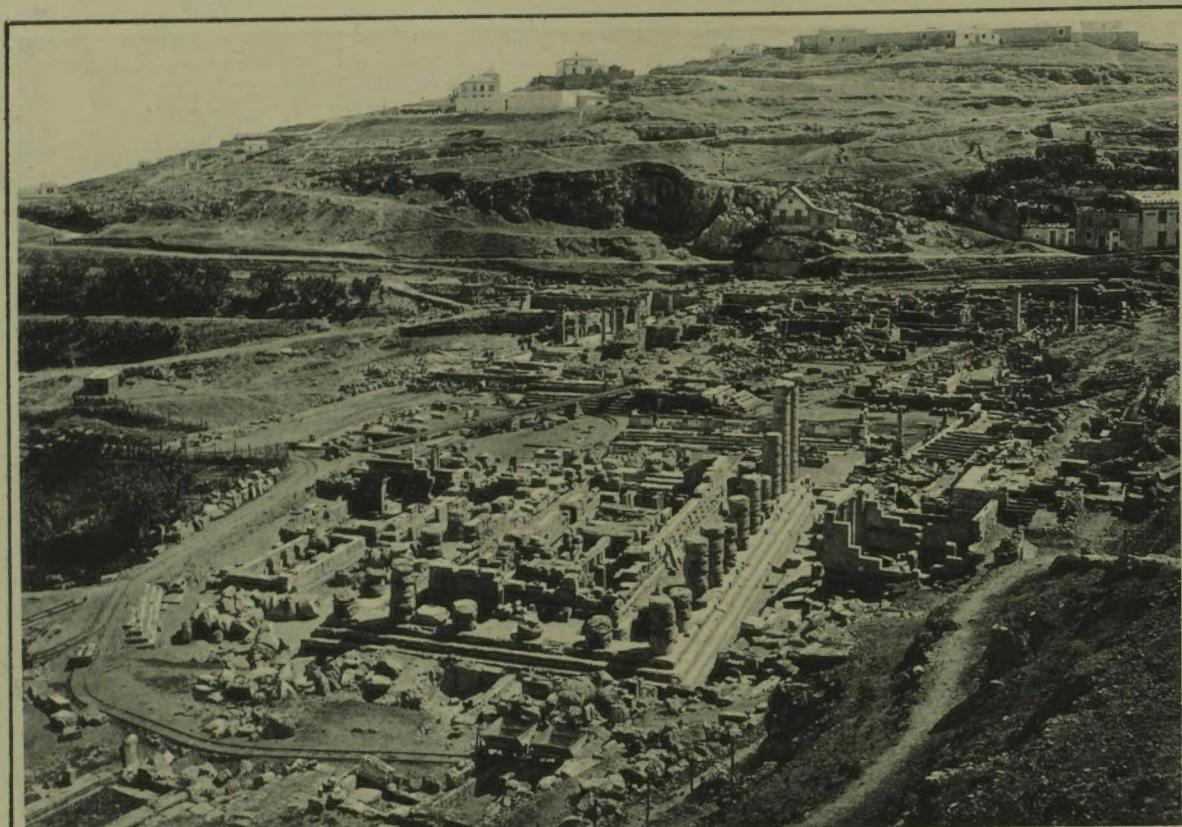
Since then Miss Rebecca West has brought out very brilliantly another aspect of the same sort of sham psychology. In writing an open letter to Dean Inge, she has very rightly ridiculed the solemn importance he attaches to certain statistics, alleged to have been collected in connection with the crowds of poor people from all countries who pour into the American continent. Now it is quite logical for American officials to say that certain people are unfit to be American citizens. It means what many would call a denial of the original American doctrine about democracy, but, anyhow, it means something. It is intelligible if it means that they are unfit to earn their own living, and likely to go on the rates; as, for instance, if they are all lame and deaf and blind. It is at least intelligible if it means that they are unfit or unable to read or write. It is intelligible, though not intelligent. It is an exceedingly silly test for immigrants; for it would let in most capable criminals and keep out most capable peasants. It is a very silly test; but it is a test. Or, again, it would mean something if it meant they were unfit to marry with white people, in the opinion of the officials, because they were black or red or yellow people. About each of these tests or vetoes there might be a great deal of discussion, but there would be something intelligible to discuss. The vetoes might even be directly defied and disputed, but there would be something to dispute. But this type of psychologist to whom I have referred does not like anything that can be discussed or disputed; partly because, like Mr. Fascination Fledgeby, he cannot manage a discussion; and partly because, like Mr. Podsnap, he likes to lay down the law and sweep away anything in the nature of a dispute. Therefore, the psychologist becomes a mystagogue, and invariably falls back on the unintelligible; as in the proposal for tabulating the *Unfit* as if they were a physical type recognisable at sight, like the Unfreckled or the Unshaved.

The particular form which the folly took was the formulation of certain tricks and puzzles called "Intelligence Tests"; and they were indeed very devastating tests of the intelligence of those who invented them. Most of us are aware of any number of actual cases in which there has been a complete collapse of these tests when they were tested. Obvious fools have come out first and recognised geniuses last. For that matter, there are almost as many different kinds of fools as there are different kinds of geniuses. It is folly thus to generalise about folly, let alone genius. The subtlest brain may be stumped by the stupidest problem; and some-

body may be just sufficiently silly to ask a question which somebody else will be much too wise to answer. But, even if such intelligence tests were much more intelligent than they ever are, the conditions under which they are applied, in a case like that of America, would deprive them of any intelligence they ever had. These American statistics, as quoted by the Dean against the democratic theory, professed to prove that some thousands of Poles and Russians and Italians, and other races from Europe, were below a certain level of intelligence because they could not pass these precious tests of the psychologist. Miss Rebecca West knocks the bottom out of the whole thing with one blow, when she asks how expert examination could possibly be applied to all those people in all their different languages, as they passed through this crowded bureau of information? The truth is, of course, that there was about as much of a psychological test as there is in making a vast crowd of trippers take

that will render needless the labour of thinking for a man. If men could only make some great iron engine to do their thinking for them, they would willingly do the hammering and the stoking of the engine. Unfortunately, to say the least of it, to invent a thinking machine would itself require some little thought. We can only invent things to stoke and hammer when we think, not things to think when we stoke and hammer. But this fantastic dream of a thinking machine is behind all the wild schemes for the collection of mental statistics and the setting-up of mental tests. It was hoped that the examination paper would automatically tabulate all the types, as a machine might automatically punch all the tickets. Then we might be thoroughly scientific without having to stop to be intelligent. Then we might have the whole Day of Judgment over in an hour or so, with every spiritual problem settled without having been examined, and every spiritual question answered without being asked. And we could all go back to the office, and make as much money as possible, with the extra satisfaction of despising our fellow creatures, especially foreigners and poor people. But, alas! there is just one faint, lingering, and elusive difficulty about the creation of what is called a Thinking Machine. It is a contradiction in terms. The same subtle embarrassment hovers over us when we talk about a Round Triangle or a Silent Noise.

It amuses me very much to reflect on the probable feelings of a Polish peasant when presented with an Intelligence Test by an American official. He might think it had something to do with witchcraft and was a work of the devil (in which he would be only indirectly and symbolically right); he might think it was all rubbish (in which he would be strictly and realistically right); but, in any case, he would be removed from the whole scope of the trial by the simple fact of not trying to pass it. If a number of maiden ladies were challenged by a number of gutter boys to a com-



THE "DELPHI" OF NORTH AFRICA: RUINS OF THE GREAT TEMPLE OF APOLLO AT CYRENE, WITH THE ROMAN BATHS (IN THE BACKGROUND), WHERE THE "MISCHIEVOUS" VENUS WAS FOUND—A VIEW SHOWING THE VAST WORK OF EXCAVATION, TO BE EXTENDED BY REMOVING MODERN BUILDINGS FROM THE SITE.

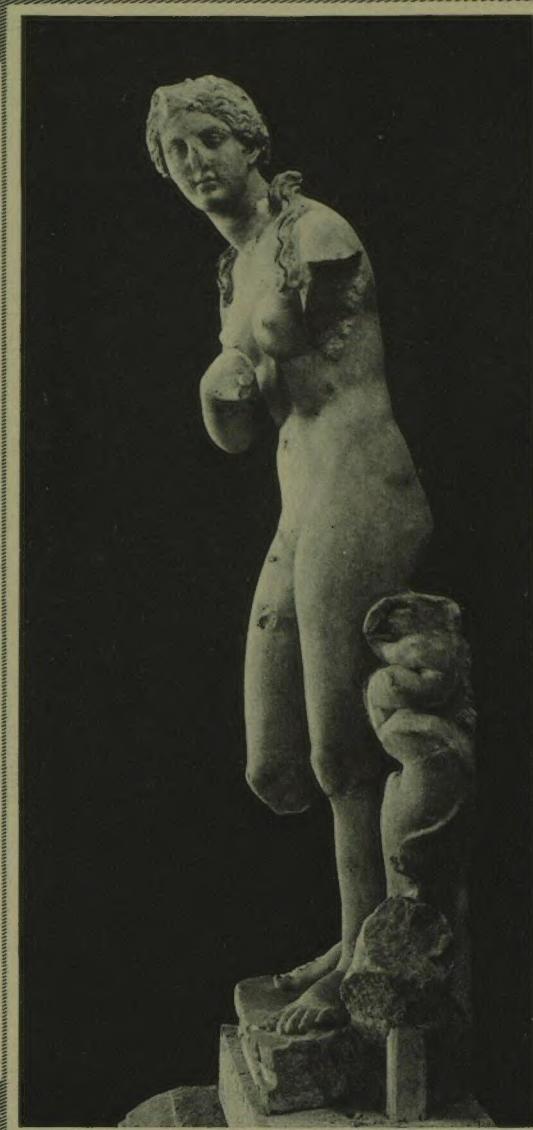
Some of the magnificent examples of ancient sculpture recently found at Cyrene, including the "mischievous" Venus, are illustrated on pages 993 and 994 of this number, with an article by Professor Antl, one of the Italian archaeologists in charge, describing the vast work of excavation already accomplished and the wonderful discoveries made. He compares the Temple of Apollo to the famous shrine of that god at Delphi. Cyrene, founded by Greek colonists from the island of Thera 631 B.C., grew into one of the greatest cities of antiquity, and flourished for thirteen centuries. It occupied a natural situation of commanding beauty. In order to explore the site fully—a task that will take years—modern buildings upon it are to be removed elsewhere.

their tickets for Margate on a Bank Holiday. The ticket collector might declare that each traveller had held out his ticket with a particular nervous gesture; or the man at the ticket office might say that one man had counted his change quicker or slower than another. But, on the whole, we should agree that the officials had quite enough to do with the tickets, without taking reliable scientific notes about all the types. And we should incline to the belief that even the most psychological and delicately intuitive ticket collector, at the end of a long Bank Holiday, would be likely to feel a little dazed.

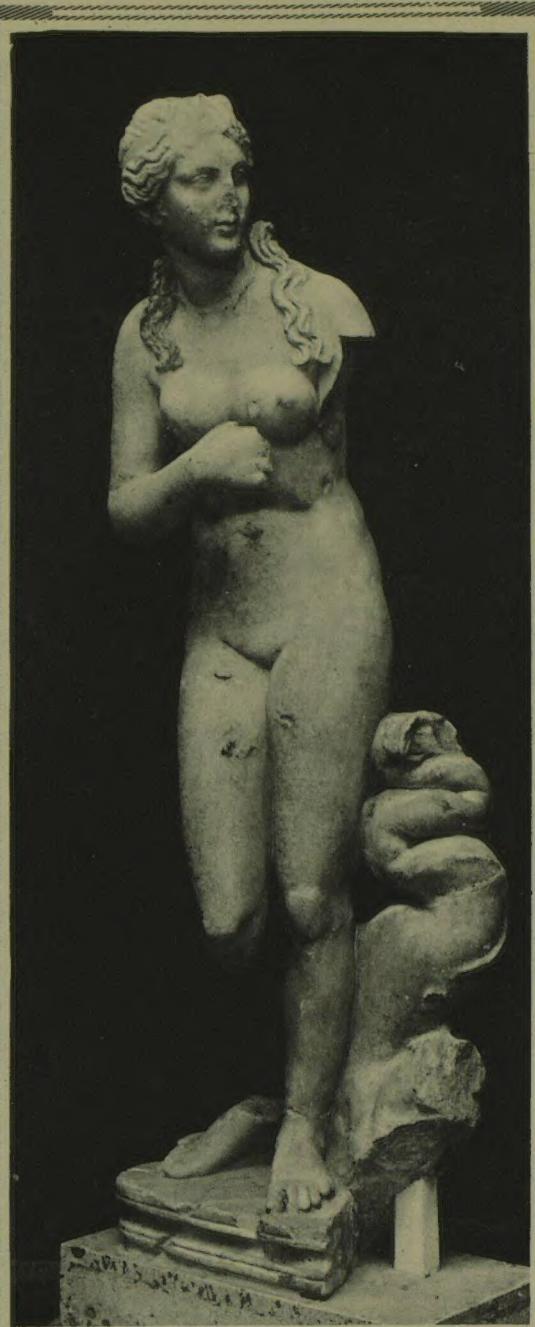
I remember an American book of detective stories which I read with great joy, as I am glad to say I do most detective stories. In this one the detective bore the impressive title of *The Thinking Machine*. And I remember reflecting on what a revelation it was of that huge and helpless laziness which lies behind all hustle and bustle. In America all machinery is praised as labour-saving machinery. And the wild possibility which haunts the dreams of such men is that notion of inventing a machine

competition about the extent to which they could put out their tongues, the result would throw no real light on the relative muscular development of that organ in the two sexes. It would fail, through a lack of fervour and thoroughness in some of the competitors. If certain savages were to call upon a British Governor or Viceroy to compete with them in eating flies, instead of shooting lions, it would not be decisive about their relative readiness for sport, because there would enter into it a certain dissimilarity of appetite. And many persons, including the Polish peasant and the present writer, regard psychological antics of this sort very much as we regard making faces or eating flies. The Polish peasant might go through with it, in a heavy and reluctant fashion, but his thoughts would probably be on other things. They would be on things that really exist; things that happen to be real things; such as what land he had to plough in order to live or what sins he had to confess in order to save his soul. And these are concerned with substances which feed the soul and body in a more solid fashion than does a dinner of flies, or the latest panic of witch-smelling among the wild witch-doctors of America.

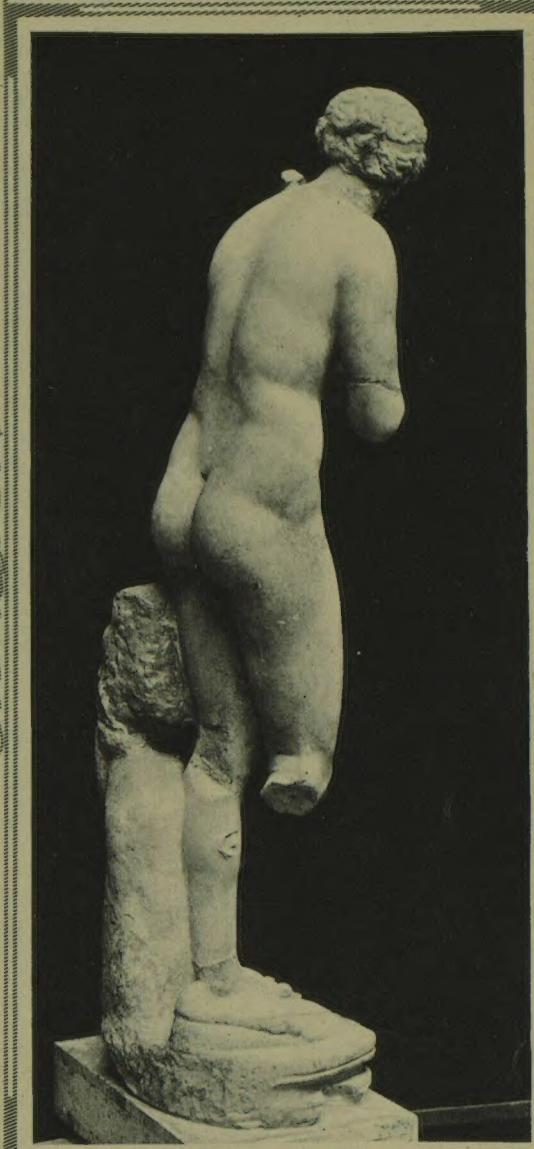
## THE "MISCHIEVOUS" VENUS OF CYRENE, WITH "MODERN" BACK.



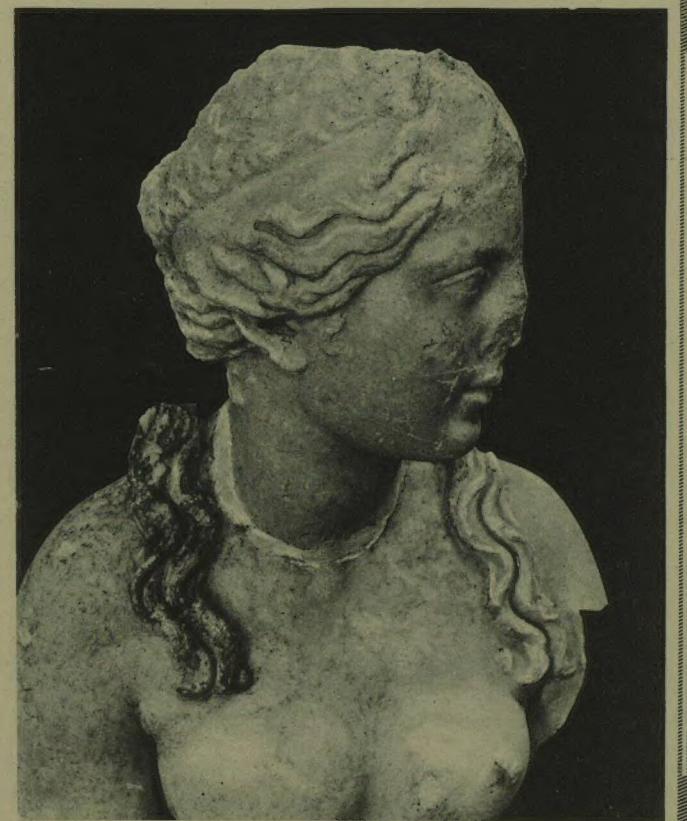
THE "MISCHIEVOUS" VENUS OF CYRENE: A MASTERPIECE OF FEMININE GRACE, RECENTLY DISCOVERED IN THE ROMAN BATHS ON THE SITE.



## A GREEK MASTERPIECE: THE "GEM" OF THE CYRENE DISCOVERIES.



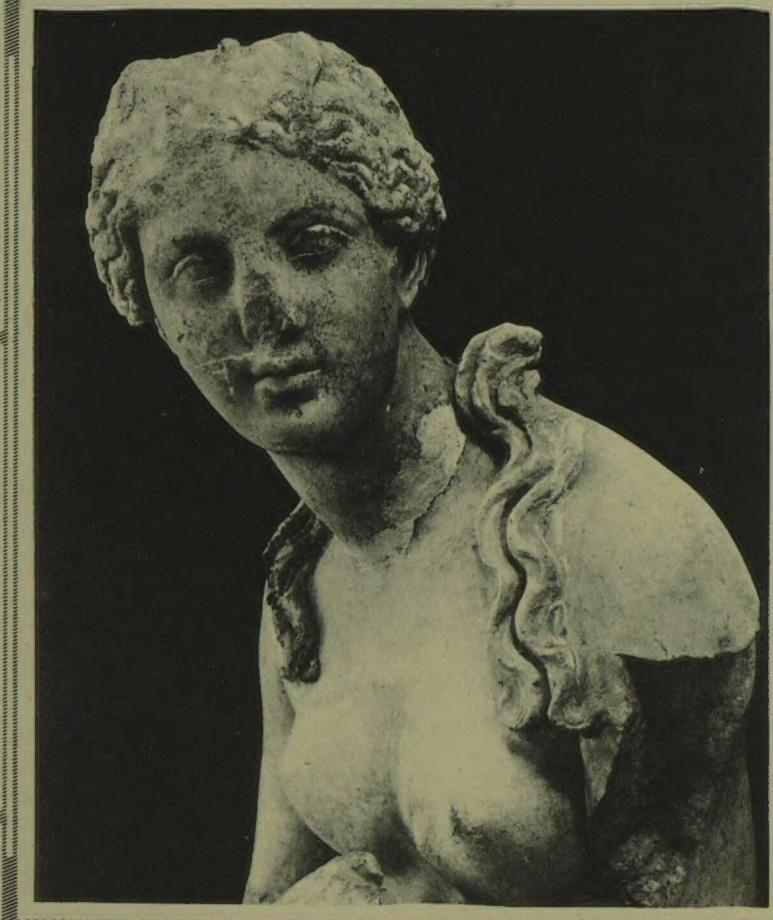
"QUITE IN THE MODERN TASTE": THE DELICATE AND SINEWY BACK OF THE NEW VENUS OF CYRENE—  
"ALL SINEW AND LITTLE FAT."



WITH HER GENTLE SMILE A LITTLE MORE PRONOUNCED THAN IN THE FULL-FACE VIEW: THE BEAUTIFUL (BUT MUCH-DAMAGED) HEAD OF THE "MISCHIEVOUS" VENUS SEEN IN PROFILE.

THE NEW VENUS WITH A MISCHIEVOUS EXPRESSION: A CONTRAST TO THE OTHER FAMOUS VENUS OF CYRENE (NOW IN ROME), A SEVERE AND HAUGHTY TYPE.

WITH HER EYES HALF-CLOSED AND A LITTLE SMILE PLAYING ABOUT HER LIPS, THUS GIVING AN ARCH EXPRESSION TO THE WHOLE FACE: THE HEAD OF THE NEW VENUS OF CYRENE.



This charming statue, which will doubtless become world-famous as the "mischiefous" (or "roguish") Venus of Cyrene (*maliziosa*) is the Italian word applied to her), was found recently in the ruins of the Roman baths seen beyond the Temple of Apollo in our photograph on the opposite page. On page 994 we give an article by Professor Carlo Anti, one of the Italian archaeologists conducting the new excavations, in the course of which he writes: "In the Roman baths were dozens of magnificent statues, among them being the famous Venus of Cyrene (another statue) now in the Museo delle Terme [Museum of the

Thermæ] at Rome, and the superb Alexander the Great." In his notes on the above photographs Professor Anti describes this new Venus as a masterpiece of feminine grace. "In her slender elegance," he says, "she is almost the opposite of the Venus of Cyrene in Rome, which shows a haughty and almost solemn female type. The delicate and sinewy back—all sinew and little fat—is quite in the modern taste. The half-closed eyes, and the mouth slightly contracted in a gentle smile, give an arch expression to the face. In the profile view the smile is still more pronounced. The head is exceedingly beautiful, though badly damaged."

## CYRENE A "HISTORY" OF ANCIENT SCULPTURE: NEW TREASURES.

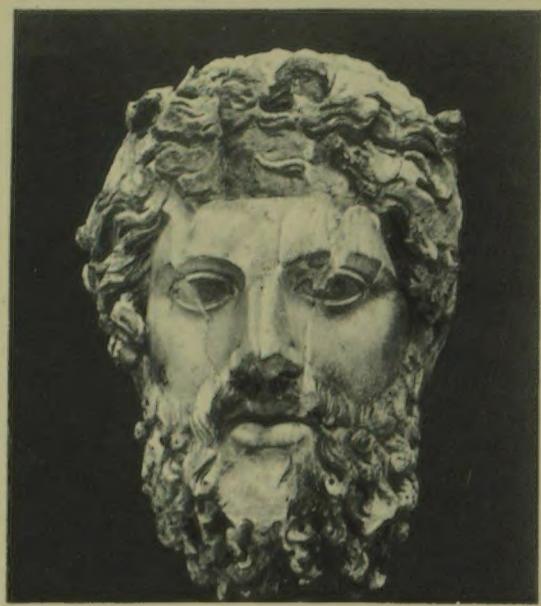
PHOTOGRAPHS BY COURTESY OF PROFESSOR CARLO ANTI, ONE OF THE DISTINGUISHED ITALIAN ARCHAEOLOGISTS CONDUCTING EXCAVATIONS AT CYRENE. (SEE PAGES 992 AND 993.)

## THE LATEST DISCOVERIES AT CYRENE.

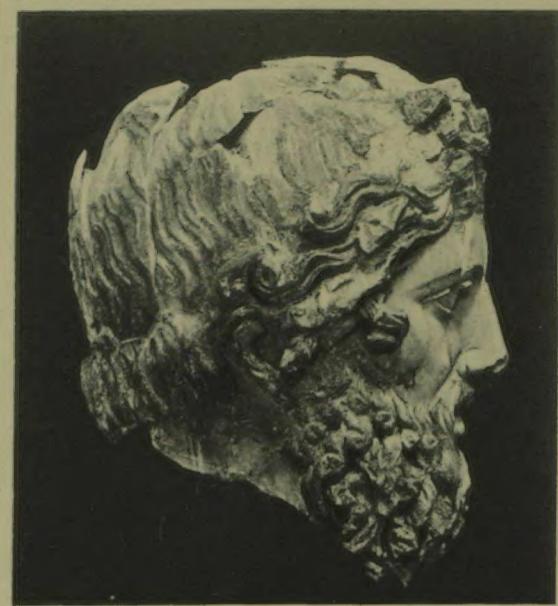
By Professor Carlo Anti, of the University of Padua.

THE excavations at Cyrene are proceeding with growing intensity, and may henceforth be considered one of the greatest architectural enterprises of the time. Italy, who has already many very important excavations opened in her own territory—those of Rome and Ostia in Lazio; of Herculaneum and Pompeii at the foot of Vesuvius; of Cumae in Campania; Girgenti and Selinunte in Sicily—is extending her archaeological activities beyond her boundaries, on the Levantine Sea, in Lemnos, Rhodes, and Crete, but particularly in her colonies in Northern Africa. There, at the present moment, three great excavations are in progress: those of Sabratha and Leptis Magna in Tripoli, and those of Cyrene in Cyrenaica, and each one is continually revealing diverse pages, of completely varying interest, of the history of the ancient world. At Cyrene the monuments are Greek; at Leptis, Roman; at Sabratha, Roman-Christian. For the exceptional historical and artistic value of its monuments, Cyrene holds the first place, and the Italian Minister for the Colonies, H.E. Luigi

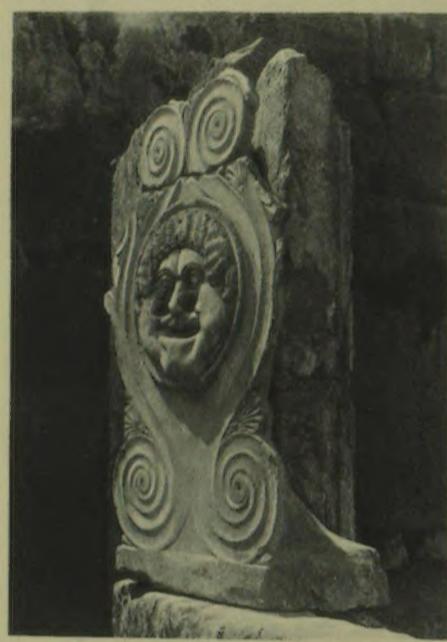
[Continued below.]



COPIED FROM THE MASTERPIECE OF PHIDIAS AT OLYMPIA: THE FAMOUS HEAD OF JUPITER FOUND IN HIS TEMPLE AT CYRENE, WITH GILDED HAIR AND BEARD.



RECONSTITUTED FROM OVER 200 FRAGMENTS: THE SAME HEAD OF JUPITER SEEN IN PROFILE, WITH A SEVERE—ALMOST A SAD—EXPRESSION.



A HORRIBLE GORGON MASK AMID ELEGANT INTERLACED VOLUTES: THE MARBLE ORNAMENT OF THE PRINCIPAL FAÇADE OF THE TEMPLE OF APOLLO AT CYRENE.



TRAGIC EVIDENCE OF THE EARTHQUAKE THAT DESTROYED CYRENE: SKELETONS FOUND WHERE THEY FELL UNDER COLLAPSED COLUMNS.

Continued.

Federroni, and the Governor of Cyrenaica, H.E. Attilio Teruzzi, are doing their utmost in order that the exploration of that great Greek metropolis should be conducted in a manner fitted to its importance and worthy of modern science. The excavations at Cyrene derive their chief interest from the fact that it was one of the chief political and intellectual centres of the ancient world; that its history comprises thirteen centuries of uninterrupted and often magnificent life, dating from the seventh century B.C.; that its ruins after the Arab invasion of Cyrenaica, which took place in the seventh century A.D., have remained intact, because until to-day no other centre of life has grown up in its vicinity. For this reason it might be expected that many historical and artistic treasures were to be found—and, indeed, the first discoveries, in 1913 and 1923, fully confirmed such hopes. In the Roman baths were dozens of magnificent statues, among them being the famous Venus of Cyrene, now in the Museo delle Terme in Rome, and the superb Alexander the Great of the Bengasi Museum; in the Byzantine baths were found long inscriptions with precious information concerning the history of Cyrene and the religion of the

Greeks. Other pieces of sculpture and inscriptions were found in various parts of the city in different buildings. In 1925, after Mussolini's rise to power, the excavations were resumed with renewed zest, with greater financial aid and topographical judgment, under the direction of a group of specialists, L. Pernier of the University of Florence; C. Anti, of the University of Padua; and G. Oliverio of the Archaeological Service of Cyrenaica. These workers have naturally at their disposition a large staff of specialised technicians, such as architects, draughtsmen, photographers, restorers, masons, etc., which is necessary to a large modern excavation, in addition to the crowd of native labourers. It is the intention of the Italian Government to disclose, by degrees, the whole city, and it has already decided on the demolition of the modern houses standing on the area of the ancient city, and the rebuilding of the new Cyrene in another spot. The



BERENICE OF CYRENE (WIFE OF PTOLEMY EUERGETES) IMMORTALISED BY CALLIMACHUS: A HEAD WITH TRACES OF GILDING ON THE HAIR.



FAMOUS FOR HER GOLDEN TRESSES DEDICATED TO VENUS AND CHANGED INTO A CONSTELLATION: THE HEAD OF BERENICE SEEN IN PROFILE.

undertaking is tremendous, and will absorb the activities of several generations of archaeologists. The city alone, surrounded by a wall, measures more than two kilometres, and, in addition to the Sanctuary of Apollo, which in itself rivals the greatest sanctuaries in Greece for richness and grandeur, the numerous other temples, the Necropolis and Agora—and the residential quarters, contains also the ruins of three theatres, a stadium, and an imperial palace. And around the city there even extends a monumental necropolis estimated at thirty kilometres. Of all this vast field of ruins, until a few years ago, only part of the Agora and part of the Sanctuary of Apollo had been excavated. For the last three years, all the efforts of the explorers have been concentrated on the latter, which was the religious centre of ancient Cyrene. The photographs that we publish here give an idea of the immense labour already performed.

[Continued on page 1034.]

## A NEW PHASE OF LONDON LIFE.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER. (COPYRIGHTED.)



AFTER-DINNER CONCERTS BY GREAT MUSICIANS AND SINGERS IN A LONDON HOTEL: A SUNDAY EVENING IN THE BALL-ROOM OF THE MAY FAIR.

A new entertainment has come to fashionable London, and has already proved that it not only fills a want, but fills it in the best possible manner. In other words, that fine hotel, the May Fair, in Berkeley Square, inaugurated some weeks ago a remarkable series of after-dinner Sunday evening concerts at which artists of international reputation appear. The first famous person to be heard was Pachmann, who gave a most characteristic recital; and he was followed on other evenings by such distinguished people as John Amadio, the flautist,

Florence Austral, and Vasa Prihoda, the violinist; the Lener Quartet; and Cortot; while to-morrow (December 4) Elena Gerhardt and Tom Burke will sing. On the 11th Casals will play, and on the 18th John MacCormack will sing. It may be added that, so far, members of the Royal Family, whose interest in good music is so evident, have been present on each occasion. Obviously, although the fee for dinner includes admission to the concert, the recitals are given not during dinner, but after it—in the ball-room of the May Fair.

## OBITS OF A DECADE: THE NEW VOLUME OF THE "D. N. B."

BEING AN APPRECIATION OF  
"THE DICTIONARY OF NATIONAL BIOGRAPHY, 1912-1921."\*

(PUBLISHED BY THE OXFORD UNIVERSITY PRESS.)

THOSE to whom that invaluable Book of Worthies, "The Dictionary of National Biography," is a constant helpmeet are so familiar with its format and the nature of its contents that the new volume will in no way surprise them, which is as it should be. But they will remark two things. The first: "This volume contains the lives of notable persons who died in the years 1912-1921. It has been planned on less ample lines than the Supplement which was published by Messrs. Smith, Elder in 1912, under the editorship of the late Sir Sidney Lee. That work, dealing with the obits of eleven years, included 1660 lives, and extended to 2035 pages. It was a bold and attractive experiment. If, however, the same policy of selection were to be pursued throughout the present century, the result would be to add about 15,000 lives (and nearly 20,000 pages of print) to the main work, which (with the three supplementary volumes published in 1901) contains a little more than 30,000 substantive articles." The second: "The present volume . . . contains no life of Sir Sidney Lee, who died 3 March 1926. . . . It seemed to the present editors that as a Memoir of George Smith, the founder of the Dictionary, was prefixed to the First Supplement, although he died some months later than the date fixed as the limit of that work, so it was desirable to preface this volume with some account of the second Editor of the Dictionary."

And here it may be said that Professor Davis and Mr. Weaver have proved themselves most fitting successors to Leslie Stephen and to Lee. The compilation for which they are responsible is as valuable, as thorough, and as human as those that have gone before.

The period of time covered is over a hundred years. The tenth Earl of Wemyss and March, ardent advocate of military preparedness, and dweller in that "Cave of Adullam" to which John Bright consigned the seceders of the Reform Party, "all the discontented and all that were politically distressed," was born in 1818, and did not die until 1914. Francis Bashforth, the ballistician upon whose experiments our present knowledge of air-resistance is founded, was born in the following year; and so was Alexander Campbell Fraser, the metaphysical philosopher who described his position as "a *via media* between the agnosticism which would limit man's knowledge to the ascertained uniformities of physical science and the too daring gnosticism (as he called it by way of contrast) of Hegelian idealism, which seemed to him to claim a species of omniscience that would banish all mystery from the universe. Himself not without an infusion of the sceptical temperament, he insisted strongly on the element of faith which must lie at the basis of all our conclusions."

The Editors do well to emphasise the period of time; and they continue by calling attention to the substantial list of names in the decade 1820-1829, and in the next decade, with which we enter "the full stream of the era which this volume chiefly represents."

In the first come such as Joseph Arch, who pioneered agricultural trades-unionism, "the revolt of Hodge"; Sir Nathaniel Barnaby, who "assisted in the preparation of the designs for the last of the wooden sailing 'line of battle' ships and also in the design of the *Warrior*, the first British iron-armoured seagoing battleship," was Chief Naval Architect, and, to mention special vessels, fathered the *Vesuvius*, the first British vessel fitted with a tube for discharging torpedoes under water, the torpedo-ram *Polyphemus*, armed with under-water torpedo-tubes, and the *Rattlesnake*, the forerunner of the torpedo-boat-destroyer class; Sir Sandford Fleming, the Canadian engineer; Sir Edward Fry, the judge who was "the first Chancery judge to bear the title of

\* "The Dictionary of National Biography: 1912-1921." Edited by H. W. C. Davis and J. R. H. Weaver. With an Index covering the years 1901-1921 in one alphabetical series. (Oxford University Press. London: Humphrey Milford; 21s. net.)

† These, it will be noted, are the Editors' figures. The other day, Mr. Charles Foulkes, of the Imperial War Museum, gave the latest total as 1,069,825.

Mr. Justice and to go circuit"; Lord Halsbury; Augustus Jessopp, schoolmaster and historical writer, who had "some of the gifts and equipment of the best historians," but was ready to belittle himself as "a smatterer and a fumbler"; that versatile Lord of Appeal, Lord Lindley; Lord Lister, the founder of antiseptic surgery; Lord Llandaff, the lawyer and politician who, as Henry Matthews, figured in a number of sensational trials, including the civil proceedings in the Tichborne case; Lord Peel, Speaker of the House of Commons; Lord Mount Stephen, the financier and philanthropist; Sir Charles Tupper, the Canadian statesman without whom "the Canadian Dominion could not have been formed," without whom "Canada would almost certainly have had neither a 'national policy' nor the Canadian Pacific Railway"; Alfred Russel Wallace, the naturalist and evolutionist; and John Westlake, the international lawyer.

cited by the Editors, to demonstrate the catholicity of choice.

Another point: we quote the Prefatory Note: "A biographical dictionary which covers four years and a half of European war might be expected to abound in names taken from that glorious, heart-rending roll of honour which records the names of 946,000 citizens of the British Empire.† But the loss which that list represents to the Empire at large, and to Great Britain and Ireland in particular—since these sister islands, contributed to the roll of honour more than 743,000 names—is not to be measured by those careers which a Dictionary of National Biography can chronicle. In the war years the hopes of the future were sacrificed to meet the imperious necessities of the present, and every battle took heavy toll of the young. . . . Such biographies as those of Rupert Brooke, Julian Grenfell, Francis

Ledwidge, Henry Moseley, and Frederick Septimus Kelly illustrate the richness and variety of the promise which sympathetic observers could perceive in that devoted generation.

"Other aspects of the war, and national losses of other kinds which it occasioned, are revealed in the lives of Admirals Sir Robert Arbuthnot, Sir Christopher Cradock, Sir Horace Hood, and Captain Fryatt; of Lord Kitchener, drowned at sea, and Lord Lucas, killed by a fall from the air; of Generals Sir Thompson Capper, Sir Beauchamp Duff, Charles Fitzclarence, V.C., John Gough, V.C., Sir James Grierson, Sir Stanley Maude; of Nurse Edith Cavell, Sir Victor Horsley, Dr. Elsie Inglis, Arthur Wavell. The lives of Albert Ball, V.C., William Leefe Robinson, V.C., and Reginald Warneford, V.C., are included to illustrate the brilliant audacity which characterised the Royal Air Force in the war."

And to add to "war names" is that of Roger Casement, who was convicted of high treason and was hanged at Pentonville Prison on Aug. 3, 1916. At the conclusion of the biography he has written, Mr. Stephen Lucius Gwynn, the Irish author and journalist, sums up: "His knighthood had been annulled on 30 June, and his name taken off the companionage. His acceptance of these honours is difficult to reconcile with the limitations to his allegiance; but, when they were bestowed, all the world thought them richly earned. And those who knew Roger Casement knew him to be honourable and chivalrous as well as able far beyond the ordinary measure of men."

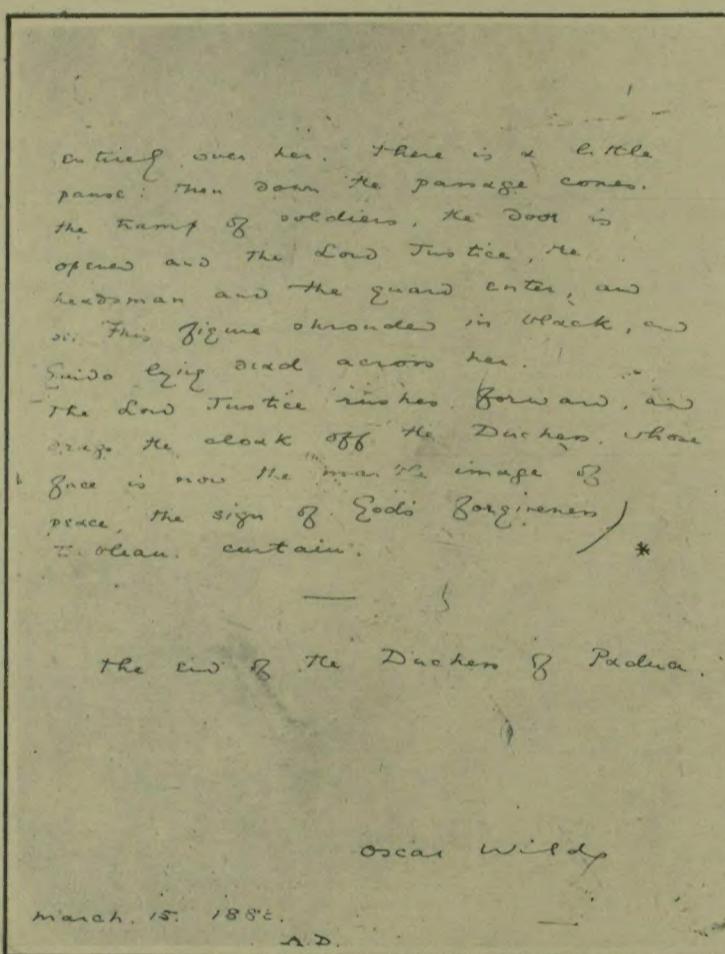
After which it is instructive to consider the biographies of Nurse Cavell and Captain Fryatt, by Mr. Benedict William Ginsburg, the barrister and author. Concerning the former, "B. W. G." writes: ". . . There is no evidence that Miss Cavell was in any sense a spy. She did nothing for pecuniary reward. Charity and the desire to aid the distressed were the mainsprings of her life. But the German military code prescribed the penalty of death for the offence of which she was found guilty. . . . Presumably the judges were afraid to be humane, and thought that the obedience of the Belgian population must be assured by severe sentences. The execution then was justified according to German standards. But, if legally justifiable, it was assuredly a blunder. Popular opinion in the allied countries considered Nurse Cavell to be a martyr." Of Captain Fryatt it is said: "The official report of the trial characterised the prisoner as a *franc-tireur* of the sea. . . . Captain Fryatt was a civilian, but in no other

respect comparable with a *franc-tireur*. . . . Mr. Asquith, then Prime Minister, characterised the action of the German court martial as 'murder'. . . . More deliberate judgment in the calmer atmosphere of peace has in no way tended to alter opinion as to the gross illegality of the condemnation of Captain Fryatt."

Editors and contributors, it is evident, realised that they were dealing with their subjects not as matters of an emotional moment, but as links in the chain of History.

There, still tempted to quote, we leave the new volume of the "D. N. B." It remains only to reassure our readers that it is excellent in every way.

E. H. G.



A REMARKABLE OSCAR WILDE "FIND": THE MANUSCRIPT OF "THE DUCHESS OF PADUA"—THE LAST PAGE. (ORIGINAL: 8 BY 10.)

The complete manuscript of Oscar Wilde's play "The Duchess of Padua," long lost and thought to have been destroyed, has been found, and is now in the hands of Mr. Mitchell Kennerley, President of the Anderson Galleries, New York. The story of the discovery has been given in the "New York Times." It is as follows: "The author finished the work in 1883. He then went to London to have copies printed for Miss Mary Anderson, for whom he had written it. Twenty copies were to be printed for private circulation. Wilde was acquainted with a printer of Bloomsbury, William Arliss-Andrews, who frequented the reading room of the British Museum. When the copies were completed the manuscript apparently was forgotten, or Wilde may have given it to the printer. At any rate, it lay on a shelf in the print shop, and when the printer died it came into the possession of his son, now known on the stage as George Arliss, and was stored away. While returning to this country in September 1926, Mr. Arliss recalled in a casual shipboard conversation with Mr. Kennerley that he owned the Wilde manuscript, but could not remember what had been done with it. Realising at once its significance, Mr. Kennerley urged that a search be made. Accordingly Mr. Arliss undertook a hunt, but could find no trace of the manuscript in either his New York or London home. But at his place in Kent, England, he discovered the manuscript early this Fall."—[By Courtesy of Mr. Mitchell Kennerley.]

In the second decade are Elizabeth Garrett Anderson, Sir Francis Burnand, Joseph Chamberlain, Lord Courtney of Penwith, Sir William Crookes, Emily Davies, William de Morgan, Sir Michael Hicks Beach (Lord St. Aldwyn), Thomas Hodgkin, the historian, Shadworth Hodgson, the philosopher, Sir John Lubbock (Lord Avebury), Sir John Mahaffy, Sir Clements Markham, Sir James Murray, the lexicographer, Sir Andrew Noble, Sir Edward Poynter, Lord Roberts, Henry John Roby, the classical scholar and educational reformer, Frederic Seehoem, Walter Skeat, Philip Webb, Lord Welby, William Hale White ("Mark Rutherford"), Lord Wolseley, and Sir Evelyn Wood. We give the names, the names

## PREHISTORIC PILE-DWELLINGS OF LAKE CONSTANCE RECONSTRUCTED



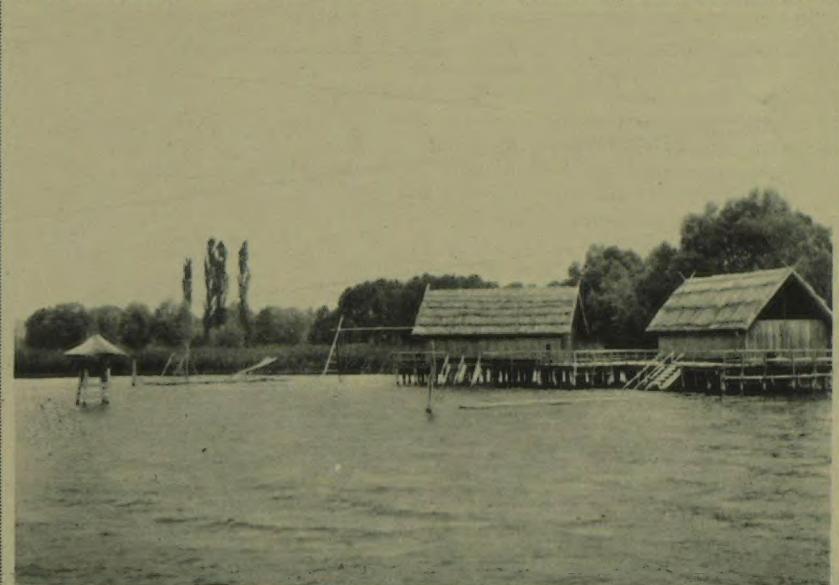
PILE-FOUNDATIONS OF PREHISTORIC LAKE DWELLINGS AKIN TO THOSE RECONSTRUCTED ON LAKE CONSTANCE: THE SUPPORTS OF HOMES OF SOME 7000 YEARS AGO, ON THE LAKE OF MORAT.



PILES ON WHICH LAKE DWELLINGS WERE BUILT AT GRENG, ON THE LAKE OF MORAT, IN SWITZERLAND: FOUNDATIONS BROUGHT TO LIGHT BY DROUGHT AND BELIEVED TO DATE FROM ABOUT 5000 B.C.



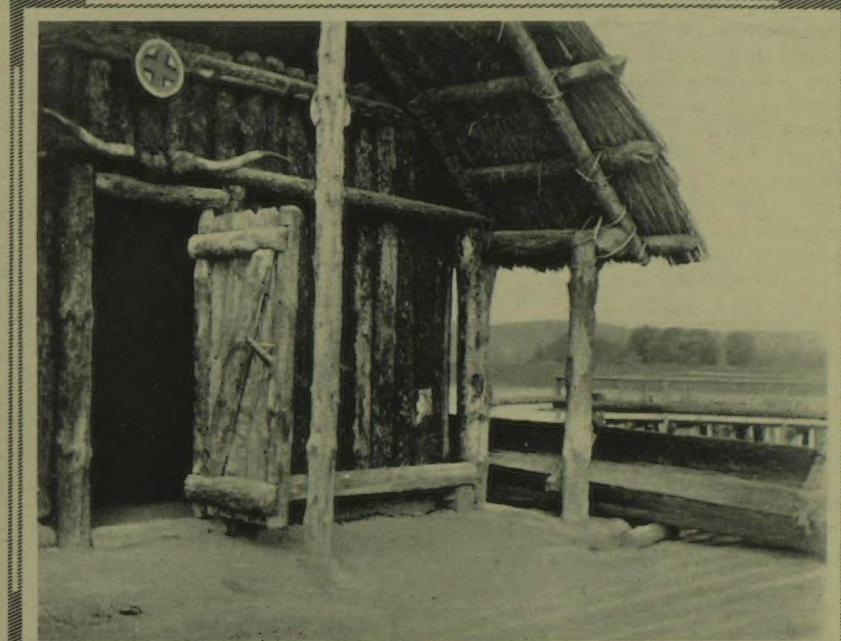
PREHISTORIC PILE DWELLINGS AS RECONSTRUCTED AT UNTERUHLDINGEN: PART OF THE REPRODUCTION OF THE PRIMITIVE SETTLEMENT SET UP FOR THE ENLIGHTENMENT OF THE PRESENT GENERATION.



USED BY SWIMMERS, AND CERTAINLY THE MOST REMARKABLE BATHING-PAVILIONS IN THE WORLD! TWO OF THE RECONSTRUCTED PILE-FOUNDATION LAKE DWELLINGS AT UNTERUHLDINGEN.



REPRODUCTIONS WHOSE DETAILS HAVE GIVEN RISE TO CONSIDERABLE DISCUSSION: PILE-BUILDINGS OF THE RECONSTRUCTED PREHISTORIC SETTLEMENT ON LAKE CONSTANCE.



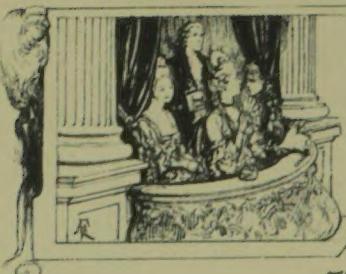
THE PORCH OF AN ANCIENT LAKE DWELLING REBUILT IN THE LIGHT OF RECENT RESEARCH: AN AFFAIR OF LOGS, MORTISED AND BOUND TOGETHER—ON THE RIGHT A DUG-OUT CANOE.

As far back as April 1921 we reproduced in "The Illustrated London News" photographs of the pile-foundations of prehistoric lake dwellings of some 7000 years ago, then revealed by the sinking of lake levels in Switzerland, owing to an exceptional drought. The remains of a large settlement became visible at Greng, near the Lake of Morat, and others on Lake Neuchatel and near Morges, on the Lake of Geneva. The existence of such lake dwellings was first revealed by a similar drought in 1854. The structures were built on wooden platforms supported on piles driven into the bed of the lake, the object being, of course, to obtain protection from attack. People lived in them from about 5000 B.C.

down almost to historic times. They were probably destroyed by fire. A kindred lake settlement existed near Glastonbury, in Somersetshire, some 2000 years ago, and its remains were excavated in 1911. We now illustrate prehistoric lake dwellings as reconstructed at Unteruhldingen, on the German shore of Lake Constance. The question of the accuracy of these reproductions has given rise to considerable discussion. With regard to the last photograph, the roughly trimmed logs, mortised and bound together, will be noticed. Behind the porch (on the right) is seen a dug-out canoe. Remains of such canoes have been recovered frequently not only in Switzerland, but in Scotland and Ireland.

# The World of the Theatre.

By J. T. GREIN.



## THE CRITIC'S COMMANDMENTS.—SHAW AND STRINDBERG IN MINIATURE.— SYBIL THORNDIKE AND LEWIS CASSON IN "MUCH ADO."

**I**N Paris they take dramatic criticism very much *au sérieux*, and whenever there are ructions between critics and managers or authors—a not infrequent occurrence—the world of journalism (and the theatre) is up in arms, and the public at large looks on eagerly, feasting on the sparks and splinters flying about. Recently there raged another of these little wars. The director of a theatre declared that he would exclude the critics from the usual "dress rehearsal" as well as the first night, and invite them, say, to the fiftieth performance; on the plea that it is not fair to judge a play after the *première*, when the actors are generally nervous and the production is not shipshape. If such a managerial decree went forth in London, the papers would simply smile and carry on. You can debar a critic from an invitation, but you cannot prevent his buying a seat; and, as the newspaper proprietors and editors look upon first nights as news which the public is entitled to at any cost, ways and means would be found to publish a "notice" next morning, even if, on the strength of a certain case some years ago, the manager were to refuse admission to the critic because the sale of a ticket is not a binding contract. Only once, since times memorial, did a large newspaper ignore a first night because the critic, duly provided with a ticket, was turned away. It was Mr. A. B. Walkley who was politely informed by Mr. Arthur Bourchier's representative at the Garrick that his room was preferred to his company. The *Times* next morning curtly and soberly informed its readers that the play would not be reviewed, as its representative had been refused admission. After that, there was a great deal of parabolic poth and spilt ink, but nothing happened. Had it occurred in Paris, all the critics would have declared a boycott, and the newspaper proprietors and editors would have approved of such a measure in order to uphold *esprit de corps*.

Now, in the recent skirmish in Paris it was not only one *confrère* whose position was implicated, but the whole fraternity; and, as in the controversy between the managers and the critics, some expressions in general were made on the function of dramatic criticism. One level-headed man had the happy thought to propose that, once and for all, the ethics and duties of the dramatic critic should be clearly defined by a kind of decalogue. Meanwhile—it is hardly necessary to say so—the little war had come to a speedy end. Some boycotted the manager; some ridiculed him; some entered into peaceful discussion. The less than "nine days' wonder" blew over, and, as Alexandre Dumas fils said at the end of one of his long novels, "the world went on as it went before." Invitations to dress rehearsals and *premières* were issued to the critics as if nothing had happened.

But the level-headed man's idea bore fruit. He went to M. Paul Ginisty, the respected head of the Paris Association de la Critique—the powerful, influential twin-sister of our Critics' Circle—and asked him to assist in the formulation of the whole duty and mission of dramatic criticism. M. Ginisty applauded the idea, convened his Council, and, after weighty deliberation, issued to the Press a manifesto embodying "the elementary truths." They run as follows—

1. To bring to the art of the theatre's manifestations an unquenched curiosity.
2. To express with all courtesy, but with unfettered independence and real conscientiousness, opinions concerning the works and their interpretations.
3. To guard against the public taste being lowered and deformed.
4. To raise to distinction every effort, thought, and personal touch in the productions.
5. To support tentative originality and to foster it.
6. To fight for ideas and not for self-interest.
7. To gain, and merit by sincerity, the confidence of the reader.
8. That is the part and duty of the critic, and it is by playing his part and fulfilling his duty that he serves the theatre and so establishes it as an essentially intellectual function.

9. The critic's article—written with honest intent—may, it is true, be forgotten soon, but some day it will be unearthed again. The history of the theatre is made by the critic. How many works would have sunk into the oblivion of night eternal if one had not been able to trace them in the dramatic and musical columns? How many names of comedians would have passed to posterity but for these articles?

Therefore it is essential to a critic that he should feel the true sentiment which is bound up with his responsibility.

How well and graphically the whole question, the whole conscientious mission of the dramatic

Coué? To go to good, indifferent, and bad performances in the same spirit of hopeful expectancy; never to be *blasé*; to write about trite material with buoyant freshness—it is not an easy task, but its fulfilment is the imperative equipment of the critic worthy of the name.

Mr. Shaw confesses in his programme note that "The Glimpse of Reality" was written in an idle moment, and the "tragedietta" adds nothing to what he has already said so much better. The

story of the wager is involved enough to be obscure, but serves as a peg for his statement that nothing in life really matters but the soul. Picturesquely set in the eighteenth century, and admirably produced, it gives opportunities for neat character-drawing and not a few speeches richly eloquent. Still he persists in ruthlessly destroying the poetic beauty achieved by an unworthy jest. Compensations, too, there are when a characteristic Shavianism illuminates with paradoxical wit. The Count Ferrucio learns to discover reality by being faced with death. The terror of the position becomes transformed into a sublime confidence, for these peasants cannot destroy what is immortal. Mr. Harcourt Williams gives a particularly fine study of "His Excellency"; and as the peasant maid Miss Elissa Landi was altogether delightful. Mr. Harold B. Meade and Mr. Terence O'Brien, as father and son, were equally good, completing a quartet of players who did full justice to the little play.

Strindberg's "Creditors" follows in harsh sequence. We are taken from the transcendental musings of Mr. Shaw to the exacerbated torments of a genius who sees life essentially from the sexual angle. There is venom in his analyses and madness in his attack on woman. The theme is almost constant in all Strindberg's plays, but here its ruthlessness uproots its artistic worth. Instead of terror which moves, we get the horror which shocks and numbs. His power

is vital, and it was so finely interpreted that it grew almost unbearable. The outstanding performance was that of Mr. Maurice Browne as the artist husband, a sensitive revelation of the tortured soul conscious of its exhaustion in the struggle against the devouring woman. Miss Ellen Van Volkenburg, as Telka, played with a rare understanding of her difficult part. It says much for the dynamic force of Strindberg, and for the excellent production, that this long tragicomedy, which is usually taken in three acts, held the audience gripped from curtain-rise to the painful curtain-fall.

"Much Ado about Nothing" was written in holiday mood, and is in the very summertime of Shakespeare's work. The merry war between Beatrice and Benedick is the game which holds us. There are many passages of arms, and how vivaciously Miss Sybil Thorndike uses the foils! The skirmish of wit and the exaggerated vehemence in which they both repudiate the idea of matrimony gives more than a hint of the final spectacle of Benedick the married man. Mr. Lewis Casson plays this hero of approved valour and confirmed honesty with zest and intelligence, and when we are not smiling over these cross-purposed wooers we have the light villainies of Don John sketched in by Mr. John Garside; the antics of the young upstart, Claudio, played cleverly by Mr. Eric Portman; the wooing by honourable Don Pedro of the modest Hero charmingly outlined for us by Mr. Eric Adeney and Miss Helena Pickard; and then the rich humours of the city watchmen. How resourceful and amusing Dogberry can be is Mr. Hay Petrie's disclosure, while Mr. Horace Sequeira ably supports him. There is much fooling and laughter-making which is not Shakespeare's, and the tribute goes to the actors who eke out their thin material so admirably. The play goes with a swing, and this enjoyable presentation should fill the Lyric for some time.



"THE SQUALL," AT THE GLOBE: THE ARRIVAL OF THE "SQUALL" IN THE SHAPE OF A FUGITIVE GIPSY GIRL: (L. TO R.) MANUELA (MARGOT SIEVEKING), PEDRO (GEORGE ZUCCO), PADRE MOLINA (ROY BYFORD), DOLORES MENDEZ (MARY CLARE), ANITA (BETTY SCHUSTER), NUBI, THE GIPSY (ROSALINDE FULLER), JOSÉ MENDEZ (MALCOLM KEEN), AND LUIS MENDEZ (WALLACE GEOFFREY).

The plot of Jean Bart's play, "The Squall," differs from that of "The Tempest." Besides a climatic squall there is a human squall. Into the sunshine of a happy Spanish home, full of loving couples, a storm suddenly blows a gipsy girl flying from the whip of her lord and master. The kind-hearted folks first conceal her, and then employ her. In a few months she beguiles three men, sets the whole household by the ears with jealousy, and nearly causes murder. Everyone is relieved when the picturesque brigand returns to claim his property.

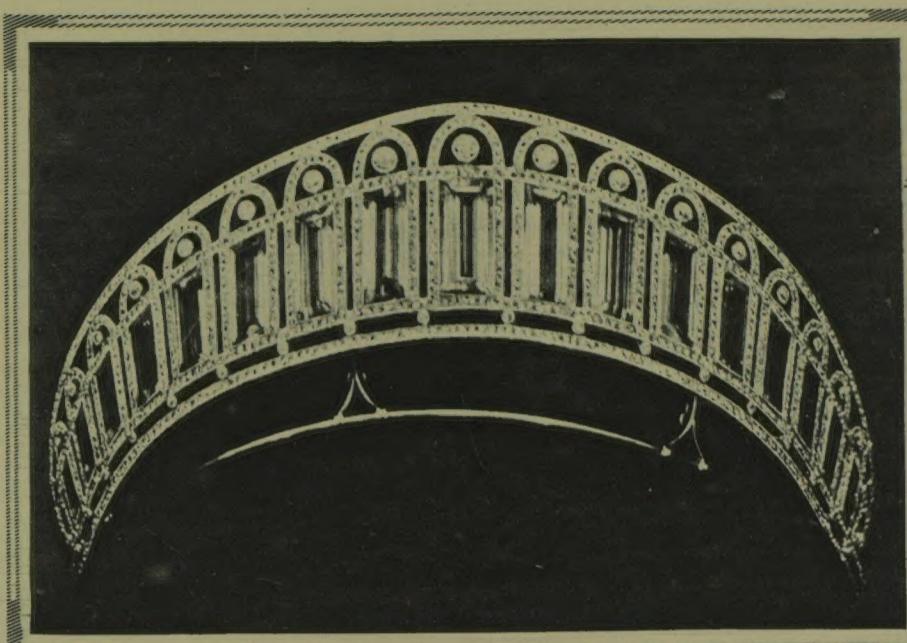
critic, is here embodied! And is not the very first commandment—"To bring to the art of the theatre's manifestations an unquenched curiosity"—an exhortation which the critic should daily practise *à la*



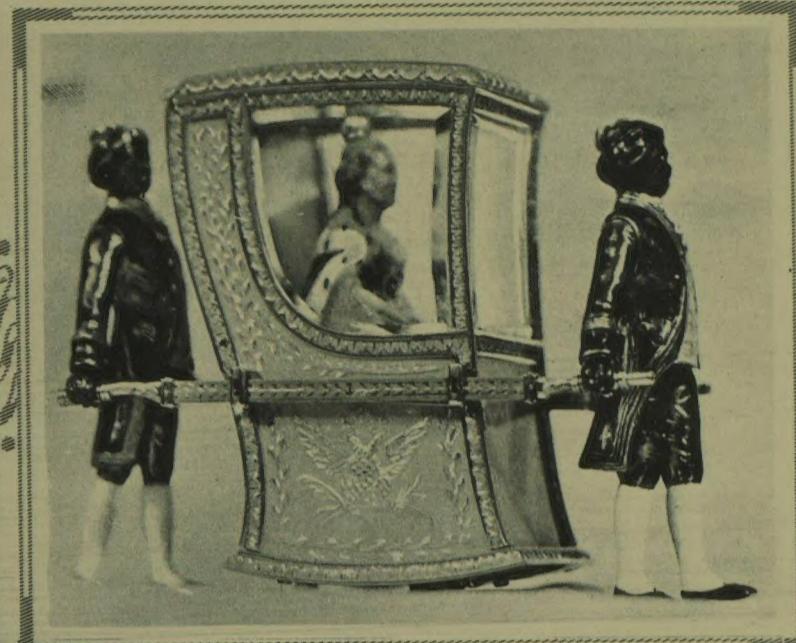
THE HUMAN "SQUALL" AT FULL STRENGTH IN THE MENDEZ HOUSEHOLD: (L. TO R.) NUBI, THE GIPSY (ROSALINDE FULLER), MANUELA (MARGOT SIEVEKING), AND DOLORES (MARY CLARE) IN "THE SQUALL," AT THE GLOBE THEATRE.

Nubi, the gipsy, entices the man-servant, Pedro, from Manuela, the maid-servant. Later, she bewitches José, the husband of Dolores, and also their son, Luis. Dolores herself, a woman of sympathy and understanding, represents the central calm amid a cyclone of passions.

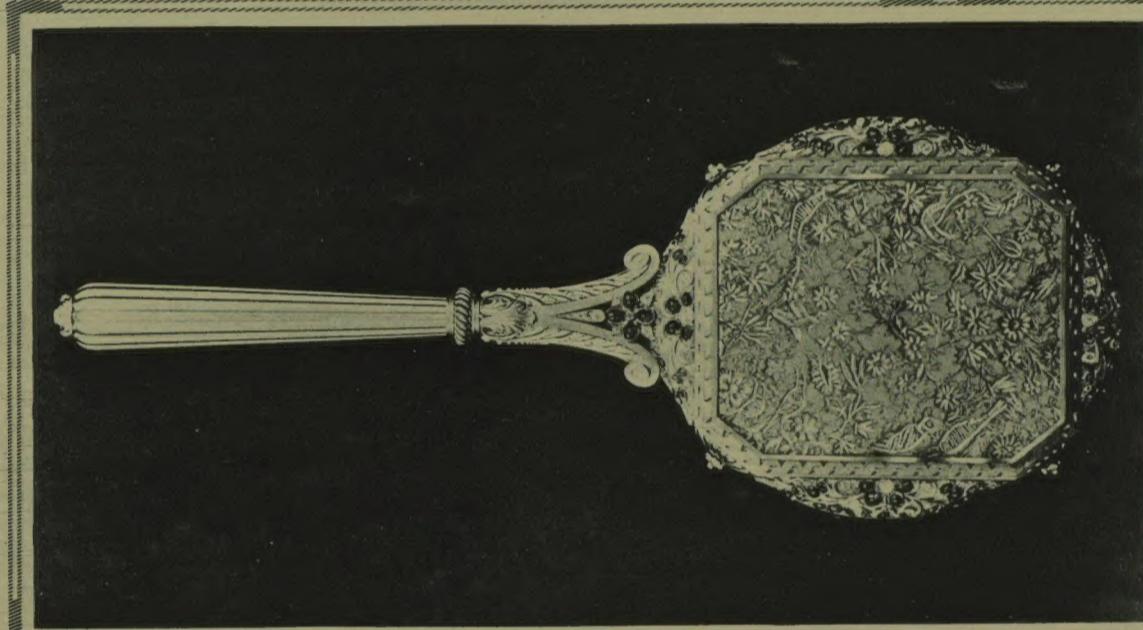
## SOLD BY THE SOVIET: ROYAL TREASURES OF IMPERIAL RUSSIA.



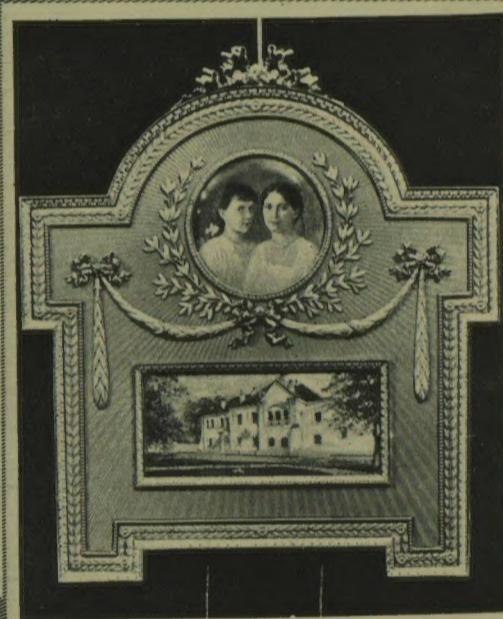
FROM THE COLLECTION BROUGHT TO PARIS IN A GLADSTONE BAG BY ACCREDITED MEMBERS OF THE SOVIET GOVERNMENT, AND THERE SOLD: A DIAMOND-AND-AQUAMARINE TIARA.



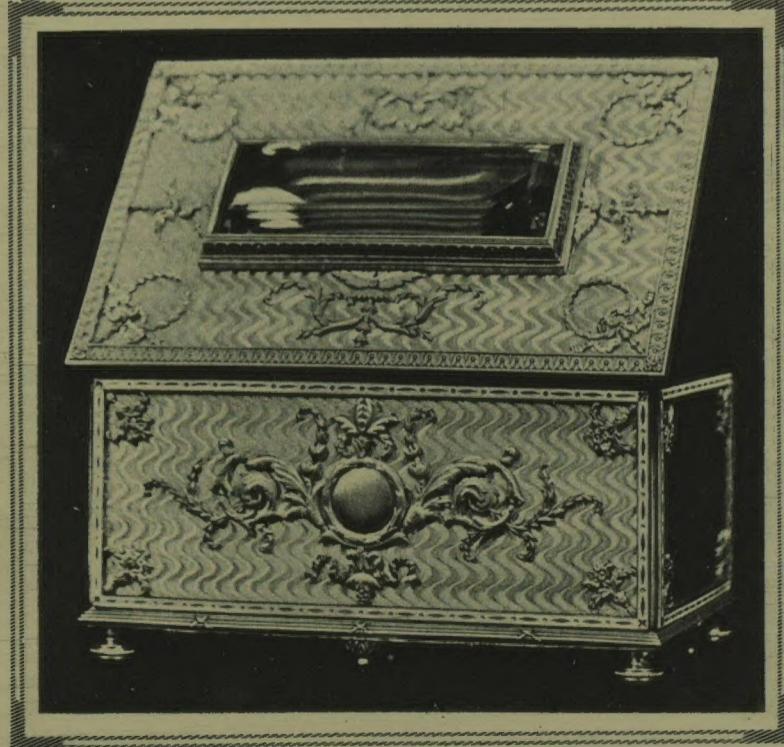
A WORKING MODEL OF A SEDAN CHAIR REPRODUCING THAT USED BY CATHERINE II.: THE QUEEN BORNE BY NEGRO "CARRIERS"—FROM THE HERMITAGE.



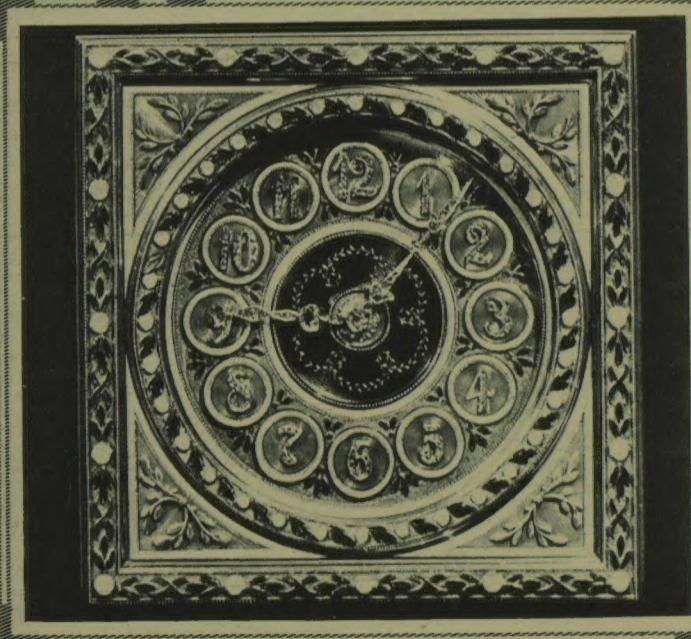
WITH A BACK MADE OF AN UNUSUALLY LARGE TURQUOISE ORNAMENTED WITH GOLD AND A FRAME SET WITH DIAMONDS, RUBIES, AND SAPPHIRES: A HAND MIRROR PRESENTED TO THE LATE EMPRESS BY THE CITY OF PARIS.



A PINK ENAMEL PHOTOGRAPH-FRAME WITH MINIATURES OF TWO OF THE LATE EMPEROR'S DAUGHTERS, AND THE WINTER PALACE.



WITH THE FINEST-KNOWN SPECIMEN OF AQUAMARINE: A CASKET OF ENAMEL ON SILVER-GILT, WITH CHASED MOTIFS AND DECORATIONS OF FINE GOLD—FROM TSARSKOE-SELO.



FROM THE BOUDOIR OF THE LATE EMPRESS AT TSARSKOE-SELO: A CLOCK IN DIAMONDS AND ENAMEL; CLAIMED TO BE THE FINEST-KNOWN SPECIMEN OF FABERGÉ'S ART.

Since the Revolution there has been much mystery as to the fate of the almost innumerable treasures of the Imperial family and the aristocracy of Russia. Much of that mystery remains. Certain State jewels were sold at Christie's in March; some pieces are in Russian museums; others have been offered to possible buyers. So much is known. The rest is silence, save that some important and very interesting specimens—many of them once the property of the Imperial

family—were purchased recently by Mr. Emanuel Snowman (of Messrs. Wartski, Court Jewellers, the Quadrant Arcade, Regent Street, and Llandudno), who bought them, to the number of eighty or so, from the accredited members of the Soviet Government who had brought them to Paris in a Gladstone bag. Most of them are modern, the work of the Russian Court Jeweller, M. Fabergé, who, it is said, is still in Russia, detained as an expert and a valuer to the authorities.

## "THE MOVING ACCIDENT": DISASTERS OF NATURE AND OF MECHANISM.



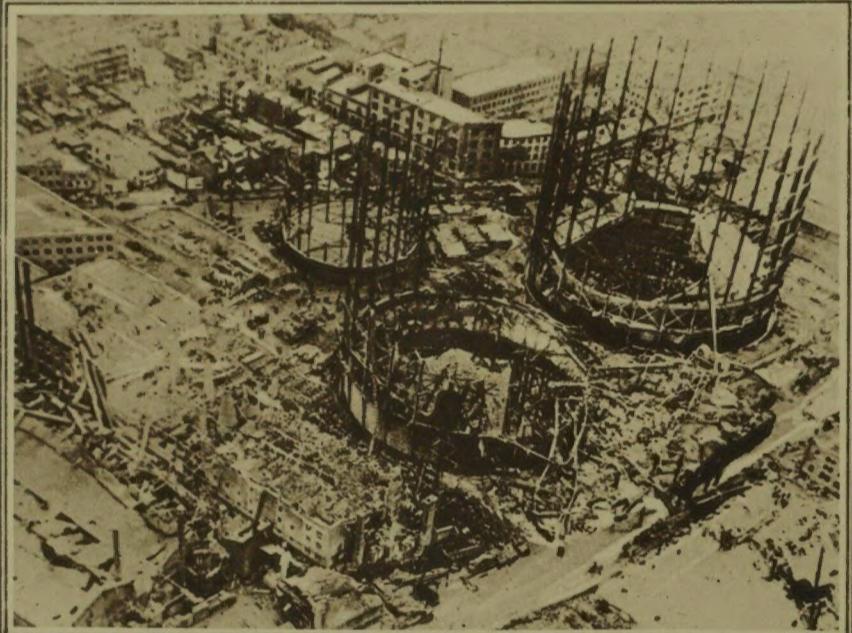
FREAKISH EFFECTS OF A TORNADO (SUCH AS THOSE ILLUSTRATED OPPOSITE): A HOUSE-FRONT RIPPED OFF WITHOUT DAMAGING THE ROOF OR THE INTERIOR, IN A SUBURB OF WASHINGTON.



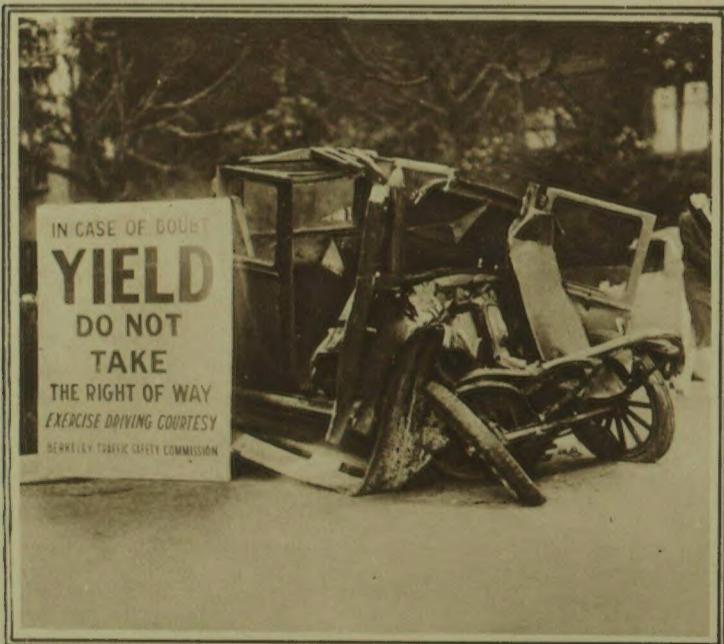
TORNADO HAVOC ABOUT FOUR MILES FROM THE WHITE HOUSE AT WASHINGTON: ONE OF MANY SMALL DWELLINGS WRECKED IN THE EASTERN SUBURBS, WITH ITS FRONTRAGE TORN DOWN.



PITTSBURGH AFTER THE GREAT GAS-TANK EXPLOSION THAT SHOOK THE CITY LIKE AN EARTHQUAKE AND CAUSED MUCH LOSS OF LIFE: A GENERAL VIEW SHOWING THE EXPLODED TANK (ON RIGHT) AND COLLAPSED BUILDINGS AROUND.



AFTER THE PITTSBURGH EXPLOSION THAT KILLED 28 PEOPLE, INJURED 600, AND RENDERED 4000 HOMELESS: WRECKAGE OF THE WORLD'S LARGEST GAS-TANK AND HUNDREDS OF HOUSES—PHOTOGRAPHED FROM THE AIR.



A REALISTIC ADMONITION TO RECKLESS MOTORISTS IN CALIFORNIA: A SHATTERED CAR PLACED BY THE LOCAL AUTHORITIES, WITH A WARNING PLACARD, ON THE ROADSIDE.



THE WRECKED DUTCH TANKER FROM WHOSE FORE-PART A GALLANT RESCUE WAS EFFECTED BY THE CROMER LIFE-BOAT: THE STERN OF THE "GEORGIA" (FROM WHICH ANOTHER DUTCH SHIP SAVED 16 MEN) AFTER SHE HAD BROKEN IN TWO AMIDSHIPS.

A tornado wrought much havoc in the eastern suburbs of Washington, on November 17, tearing the fronts off many small houses. A terrific storm also raged in the centre of the city as President Coolidge was leaving for Philadelphia to deliver a speech there. On the opposite page we give some remarkable photographs of typical tornado clouds in America.—At Pittsburgh, on November 14, a great steel tank containing 5,000,000 cubic feet of natural gas (the largest of its kind in the world) exploded with devastating effect, laying waste a square mile of ground and shaking the whole city like an earthquake. Hundreds of the houses near were demolished. It was stated that 28 people had been killed and over

600 injured, 93 being kept in hospital. At least 4000 were rendered homeless.—The Dutch tanker "Georgia" struck on Haisboro' Sands, off the Norfolk coast, at midnight on November 20, and next morning broke in two amidships. Sixteen of the crew on the stern part were soon picked up by the Dutch steamer "Trent," but the other fifteen were in the forepart for thirty-nine hours before they were rescued by the Cromer life-boat at her third attempt. Meanwhile, at an urgent request, new line-firing apparatus was rushed from London by car and was taken out by the Gorleston voluntary life-boat, which stood by the wreck all night, its crew not knowing that the rescue had already been effected.

## WHAT A TORNADO LOOKS LIKE.



THE TYPICAL "WATER-SPOUT" FORM OF AN AMERICAN TORNADO: A BLACK, FUNNEL-SHAPED WHIRLING CLOUD PHOTOGRAPHED WHILE SWEEPING DOWN ON THE TOWN OF LEBANON IN KANSAS.



THE "FUNNEL" IN PROCESS OF FORMATION: A "CONE," LIKE THE POINT OF A GIANT SHELL, AS IT APPEARED WHEN A TORNADO WAS APPROACHING NORTON, KANSAS.

TYPES OF  
"FUNNEL"  
CLOUDS  
AKIN TO  
THAT  
AT  
WASHINGTON



LIKE A GIANT ANT-BEAR'S PROBOSCIS THRUST INTO A HUMAN "ANT-HILL": ONE OF THE FINEST PHOTOGRAPHS EVER TAKEN OF A TORNADO LOWERING ITS DESTRUCTIVE "FUNNEL"—NEAR OKLAHOMA CITY.

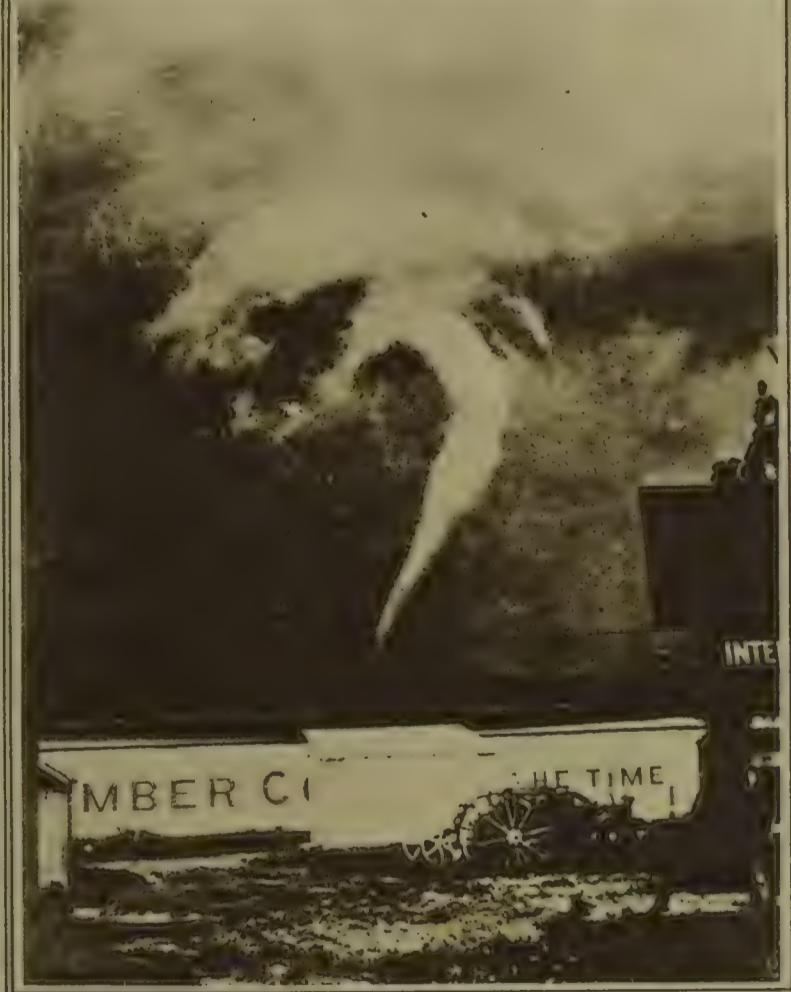


AN "INVERTED" TORNADO, OVER WASTE PLAINS, NEAR CHEYENNE, WYOMING: A RARE "FUNNEL" THICKER AT THE LOWER END, LIKE A TITAN'S CLUB STRIKING EARTH.

On the opposite page we show effects of a tornado lately experienced near Washington, and in our issue of October 15 we illustrated similar results of the great tornado that had just devastated much of the City of St. Louis, killing nearly a hundred people and wrecking over 5000 buildings in the space of five minutes. No photographs were then available to show what the tornado looked like as it approached, but eye-witnesses described it as "a black, funnel-shaped cloud," which "lifted tram-cars from their tracks, sent motor-cars around corners or into shop-windows, stripped roofs and fronts off whole blocks of buildings, and tossed pedestrians about like leaves." The above photographs, from the collection of Mr. S. D.

A WHITE "FUNNEL" INSTEAD OF THE USUAL BLACK: AN UNCOMMON TYPE OF TORNADO IN NEBRASKA, LIKE THE SNOUT OF SOME ENORMOUS REPTILE.

Flora, the United States weather-observer for Kansas, give a vivid and awe-inspiring idea of the forms assumed by a tornado as it strikes a doomed town. These photographs were taken at different places and at various times. How terrific was the wind at St. Louis may be gathered from the following experience related by a garage-owner. Pointing to a ruined baker's shop across the street, he said: "I could see it from the window. I saw the wind hit it, and the walls were forced apart as if something was pushing them from inside. And then a little girl sailed right out through those walls on the wind. The building fell and there was a man in it. After the storm, I rushed across and helped them dig him out."



## THE WORLD OF SCIENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

I HAVE just been looking over the treasures I brought back with me from my summer sojourn by that most delectable of seas which girds that blessed island whither refugees from the rapacity of the tax-gatherer find at last a haven of rest. Among

legs—are thrust into the mass of sand with a kneading movement, the sand-matrix taking on an almost jelly-like texture, and it does not fall away when left."

Every now and then the two hindmost pair of thoracic, or walking, legs are thrust forward and upwards into the gill chamber, which is quite transparent, and moved about with a brushing action, as if to clear the gills of grains of intruding sand. Although three inches long, it could easily double itself up and turn to face the opposite end of the tube, though this had a diameter of no more than an inch. In the intervals of building it kept the paddle-like abdominal legs, or "swimmerets," constantly waving backwards and forwards, thereby ensuring a current of fresh water to the gills. One now understands how it is that these tunnels one finds under the boulders remain permanently open, for their walls are cemented together. The very large tail, which resembles that of the prawn or the

lobster, is doubtless of great service in forcing the body up the tube when filled with water at high tide. Whether, at such times, it emerges from the burrow and the sheltering boulder to wander in search of food, I do not know; nor, apparently, does anyone else. Neither does anything seem to be certainly known as to the use of the "big claw."

The lobster and the crab, it will be remembered, have two big claws. Callianassa has but one; the other, though armed with "nippers," is quite small, as will be seen in

Fig. 2. Sometimes it is the left, sometimes the right, which is enlarged; and sometimes, I believe, though very rarely, both are enlarged. The body, it should be noticed, between the head and the tail is made up of a number of broad segments, or rings, as in the lobster; but the walls of these segments are very delicate and soft, not thick and stony, as in the lobster. To this point I must return presently.

Let me now turn to a near relation of Callianassa. This is *Axius styrinchus*, a creature with similar habits and found within the same area as a larger relative. But here both big claws are developed, as may be seen in Fig. 3. This is the only specimen I managed



FIG. 1.—BELIEVED TO BE RELATED TO THE "BURROWING PRAWNS": THE COMMON HERMIT CRAB, LYING BESIDE THE WHELK-SHELL WHICH ITS PECULIAR STRUCTURE ENABLES IT TO INHABIT.

In the Hermit Crab the abdomen is soft and twisted, to enable it to follow the spiral coil of the centre, or axis, of univalve shells, such as the periwinkle and the whelk. Sometimes such shells are surmounted by a sea-anemone or a sponge. In the latter case the sponge often dissolves the shell till only the central column is left.

the most precious of these treasures I count my specimens of "burrowing prawns"; for, though these are by no means rare creatures, yet they are extremely hard to capture. They are no less hard to find. One might, indeed, spend a lifetime amid their haunts without even suspecting their existence—which is known, indeed, only to those who find delight in studying the infinite variety presented by the animal and plant-life of our beaches, between tide-marks. Who first coined the name "burrowing prawn" I do not know; but it is certainly not very appropriate, for, as a glance at the adjoining photographs will show, they have no very close resemblance to "prawns."

Since my return I have searched far and wide for some account of the life-history of these small crustaceans; but so far I have found no more than the bare statement that they "burrow in sand." I am not a little pleased, then, to be able, of my own observations, to lay the foundations at least of a more extended knowledge of one of these, at any rate, which I must call by its technical name, *Callianassa subterranea* (Fig. 2), since it has no name in common speech save the denomination "burrowing prawn," common to several species belonging to different genera, or groups of species.

If you want to find *Callianassa*, hunt about on beaches where there are sandy, rock-strewn pools, formed by the receding tide in the region where the long-leaved, green "Zostera-grass" grows—that is to say, at dead low water. Turn over all the boulders which you can move swiftly with one hand, leaving the other free to make a lightning pounce upon a long, white, soft-looking creature lying at the mouth of its burrow. Grab it at once, or it will instantly retreat down that burrow, and even if armed with a fork or spade you will be indeed lucky if you succeed in bringing it to light, for as a rule it will dive down into the sand five feet before you have well got down as many inches. Boulder after boulder you will turn up, and find nothing but the empty, or apparently empty, burrow. Several days of real hard hunting on the part of three of us produced only two specimens.

One of these I put in a glass tube of water with some sand, half-filling the tube. This I placed slant-wise later on in the day, and watched. Presently my translucent captive began to push up the sand in front of him, forming a little heap. Then followed a pause, the heap just under the mouth. The next movements were indeed interesting, for he began to push the little heap of sand against the sides and roof of the tube by means of his feet—and the masonry, for such it now was, stayed there. Evidently, then, the heap was kept for a short space under the mouth, while some adhesive fluid was poured over it till saturated. The exact source of this fluid I have not yet discovered. In my note-book I find I have written: "The legs—that is to say, the 'walking



FIG. 2.—A SMALL SAND-BURROWING CRUSTACEAN THAT MAKES ITS OWN "CEMENT" AND KEEPS "DOMESTIC ANIMALS" FOR FOOD: *CALLIANASSA SUBTERRANEA* (3 INCHES LONG), IN WHICH ONLY ONE CLAW GROWS BIG.

The eyes of *Callianassa* are extremely small: large eyes would be useless in a burrow. This animal is said to break up seaweed and animal matter around its burrow, to encourage the growth of small organisms; it then swallows the sand containing these, digesting the living bodies and passing the sand through the body. One species, *Callianassa stebbingi*, is to be found on the south coast of England.



FIG. 3.—A RELATIVE OF *CALLIANASSA*, DEVELOPING TWO BIG CLAWS INSTEAD OF ONLY ONE: *AXIUS STYRINCHUS*—A SMALL SAND-BURROWING CRUSTACEAN FROM JERSEY.

In *Axius* both the "big claws" are developed. In the living animal the body is of a bright rose-pink colour. The female produces some four or five hundred golden-yellow eggs, which are carried on the "swimmerets" as in the lobster. She measures rather more than four inches in length, the male being about an inch shorter.

to obtain, and it died before I could make any experiments as to its mode of life or manner of fashioning its burrow. In this matter, however, it probably adopted the methods of *Callianassa*. *Axius* is not found on our English beaches, but its place is taken by the nearly related *Gebea littoralis*.

The precise affinities of these "burrowing prawns" is still a matter of debate among the experts. On the whole, the opinion seems to be that they are related to the "hermit crabs," than which they are rather more primitive. The abdomen of the hermit crab, it will be remembered, is soft and twisted upon itself. This twist has come about as a consequence of its habit of living within the shelter of univalve molluscs, ranging in size from that of the periwinkle to the whelk—at any rate in our seas, for some exotic species are vastly larger, and therefore have to choose larger shells. Even our own "hermit" has to seek a larger shell with each successive moult. The twisted abdomen enables it to be thrust up, into, and around the spirally coiled axis of the shell in which it lives; and to increase the security of its hold on the shell the side-plates of the tail-fin have become modified to form hooks, seen in the photograph (Fig. 1).

In accordance with its curious mode of life, the two hinder pair of walking legs have become greatly reduced, and are carried thrust up over the back, leaving the two front pairs alone for walking purposes. These and the "big claws" alone are of a shell-like texture. And it will be noticed one of these "big claws" is vastly larger than the other; there would not be space available for two really large claws within the aperture of the shell. One cannot help wondering whether the size of the hermit crabs of our seas is governed by the size of the largest whelk-shells. For it is certain that any which grew too large for this accommodation would have to go houseless; but they would not be thus troubled very long, for escape from hungry fish would be impossible. But if our whelks began to increase materially the size of their shells beyond their present maximum, would the hermit crabs rise to the occasion and increase in proportion?

## PLANET LANDSCAPES PICTURED BY AN ASTRONOMER: II.—VENUS.

A SERIES SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY SCRIVEN BOLTON, F.R.A.S. (COPYRIGHTED.)



A VENUSIAN "KRAKATOA," IN OUR "SISTER" PLANET NOW VISIBLE TO THE NAKED EYE AS A MORNING STAR: AN ERUPTION ON A VOLCANIC ISLAND ON THE SMOOTH AND APPARENTLY OCEAN-COVERED SURFACE OF VENUS.

"Venus, the second planet in order of distance from the sun," writes Mr. Scriven Bolton, "revolves in an orbit immediately within the earth's. Its situation and size are both very similar to those of our globe. It has a relatively smooth surface apparently covered by water, while volcanic islands may form the only land areas. Stupendous masses of grey cloud are attributed to volcanic activity. The presence of aqueous vapour strengthens the belief that the Venusian atmosphere resembles ours, and is not incapable of supporting a vegetable-animal kingdom. The colossal Venusian clouds, twenty miles high, shield the surface from what might otherwise be a heat twice the amount we receive. To an inhabitant, their imposing grandeur must surpass anything

ever witnessed on the earth. Venus has a seventy-hour day. Its axis, instead of being moderately bowed like the earth's, lies almost horizontal; hence the poles, at certain seasons, are alternately directed straight to the sun. The Arctic and temperate regions are accordingly subject to the greatest extremes of heat and cold. At the pole in summer, the heat from an overhead sun pours down through one continuous day; while in winter, which lasts three months, darkness and cold must exceed that of our longest polar night. The most agreeable part would be the equatorial regions, where the sun passes overhead only at midday in summer, and skirts the horizon in winter. Climatic conditions here may closely resemble those of the earth."



## A RELIEF FROM THE ROMANTIC FILM.—By GEORGE BERNARD SHAW.

At a demonstration of "Secrets of Nature" films, at the London Pavilion Theatre the other day, Mr. George Bernard Shaw made an extempore speech of remarkable interest, a speech which may be defined as a request for relief from the romantic film. By courtesy of Mr. Shaw we are able to give a transcription of this (with slight excisions), which we are certain will interest all our readers, whether they be (like the famous dramatist himself) movie "fans," or not.

"I HAVE to introduce myself—Bernard Shaw—oh, yes, the Bernard Shaw. I must also explain that I am an actual real animal; I am not the last movie-toned illusion. I am no part really of the show. I have come here, if I may tell you a secret, because I want to get my knife into certain parts of this audience. I am very fond of the movies. I am what they call in America a 'movie fan,' and the programmes very often are not to my liking. The whole business of entertaining the public, which is a very important and responsible thing, is in the hands of the gentlemen whom we call the exhibitors, the gentlemen who keep all the picture palaces and select the films—except when they are selected for them by somebody else; but, at any rate, they select the things that we have to look at afterwards, and I think you will admit that men who discharge this extraordinarily important function ought to be men of business, men of the world, and men of sense. Unfortunately, they are nothing of the kind. The pictures, the movies, attract a particular kind of man, not a business man, not a man of the world—really a man of the other world, if I may say so, an incurably romantic person. If you have ever been to what is called a 'trade show' and seen all the exhibitors there, instead of saying: 'Oh, yes, here are men of the world, here are no ordinary sort of persons,' you would stare at them and say: 'Where on earth did these people come from?' Their heads are full of the most amazing things. They believe that the public are entirely occupied either with wild adventures of the most extravagant kind, or—and this they believe to be at least nine-tenths of the whole attraction—with something that they call 'sex appeal.' They are full of sex appeal. You may take the greatest trouble to make the most beautiful films, artistic films, interesting films, of one kind or another, and they say: 'Where is the sex appeal?' And if there is not what they call sex appeal, they simply will not believe that the public will go and see it. Take one of these gentlemen and say to him: 'Are you aware that when the Dean of St. Paul's preaches there are large crowds go to hear him preach? Are you aware there is a big building in Albemarle Street which is filled with people listening to scientific lectures? Are you aware that there are large halls all over the country which are crowded to hear political speeches?' and he will say: 'You need not talk to me about that; it is impossible; where is the sex appeal?' Where is the sex appeal about Dean Inge? And you cannot do anything with them. You bring them and show them the most interesting films, and unless there is what they call sex appeal they will not be converted. And yet the whole experience of the movies shows that sex appeal is a thing that you may neglect almost altogether. Who are the two people who in the very beginning of this cinematograph business have proved the most universally attractive? I should say Mr. Charles Chaplin and Miss Mary Pickford. In their films there is no sex appeal at all. If you could get a film which would be perfect in sex appeal it would not be any use, for this reason: that if the sex appeal was made on the screen by a lady, no lady would go to see it, and if it were made by a man, no man would go to see it. You will find that Miss Mary Pickford is just as popular, if not more popular, with women than with men, which completely disposes of the idea that the attraction is what you call sex appeal. There is the attraction there of beauty and grace and interest, and so on, but it is not sex appeal. On the contrary, the one painful part of these films, the part that almost makes us either pass it over with a laugh because we are used to it, or makes us feel slightly indelicate because we are

looking at it, is the thing that is always put at the end of the film to satisfy the exhibitors. The film may be dramatic, it may be entertaining, it may be a wonderful sketch of character, as you get from Mary Pickford and Charlie Chaplin, but the exhibitors care nothing about that: you must compel Miss Pickford at the end of the screen to exhibit herself being passionately kissed by a gentleman. They say, Where is the sex appeal? You say: Look at the last tableau; Miss Pickford is being kissed by somebody; and they accept that as the secret of the appeal. I find it extremely tantalising to see another gentleman kissing Miss Pickford. If you will procure me the opportunity of kissing Miss Pickford, then I may enjoy that, but when another gentleman is doing it I simply feel indelicate because I am looking on. If I had any prospect, at my age, of attracting the beautiful ladies on the film, I certainly should not like to press my suit with a very large audience of people looking on at me. The very first thing I should demand is privacy. The whole thing is a mistake. The really interesting films are independent of that, and one hopes that before very long, owing to the general public dissatisfaction and feeling of indelicacy at these final embraces, the final embraces will be cut out, and then what will become of the present

interest is very largely the interest of seeing something that really did happen as a relief from the wonderful things that you know never did happen, never will happen, and never can happen. It is all very well to get into dreamland for a moment, but you must keep your feet on the solid ground, and there is nothing so pleasant in the middle of all your romance as to have this moment of interest and realities.

"We have entrapped a number of the exhibitors into this building, and we are going to show them something which we have to be very careful about describing. There are some people who would call them educational or instructional films. That is deadly. That not only chokes off the trade exhibitor, but it chokes off the whole world. Nothing would induce me to go to see an educational film. On the other hand, I do want to see the interesting film, because if I know what is being shown is something that has real interest and existence, then I like that immensely as a relief for a while from the romantic films. What we are going to show you are a series of things that actually happen in nature. We are going to give a very moving piece of genuine sex appeal. One of the things that you are going to see on the film to-day is how, when a flower falls in love, that flower opens its arms and invites embraces, and it is a beautiful thing to see. Miss Pickford could not beat it, if she went in for that kind of thing. We will show you several flowers. These are things that actually happen in nature, which you have never seen, probably, occur. We make them occur a little faster than they do in nature. They perhaps take several months in nature, and we will show you the thing occurring in several seconds. But the thing actually does occur, and when you see it I believe you will agree with me that there is a quite extraordinary degree of beauty and grace and appeal in the thing. We will also show you some diabolically ugly things. We have a film on the earwig here, and I hope you will look at it; but, at any rate, you will know that it is a real earwig. You will find out what happens to earwigs, and you will find out where they come from. I do not know whether we shall be able to show you where they go to. If you saw it in an ordinary programme with others, you would go away with your mind not only filled with romance, but, as a sort of contrast, you would know a lot about earwigs and you might find earwigs interesting—I do not know whether it is a desirable thing or not to do so, but, at any rate, the thing is interesting, and so we are trying to persuade people not to give programmes which consist exclusively of these things, because you can have too much of a good thing. I want them to stop having too much of the other sort of good thing—I



READY FOR A DEBATE: MR. GEORGE BERNARD SHAW, MR. HILAIRE BELLOC, AND MR. G. K. CHESTERTON (LEFT TO RIGHT).

film exhibitors? They will say: There is no longer any film with sex appeal.

"What I think is of importance in an entertainment of this kind is not so much this or that feature in any particular form, but it is the whole programme put together. I believe my experience is probably that of most people. I go to film shows, and I mostly go to listen to the music, which I must say is extremely good as a rule at cinematograph shows; but I see the programme, and if I am bored by the programme, then I do not go to the movies again for another fortnight. If I really like the programme I may go the next day. If you do not want to bore the public you must give them some sort of variety. What sort of variety do they get from these eternal films of adventure and supposed sex appeal, which, of course, are all very well in their way?

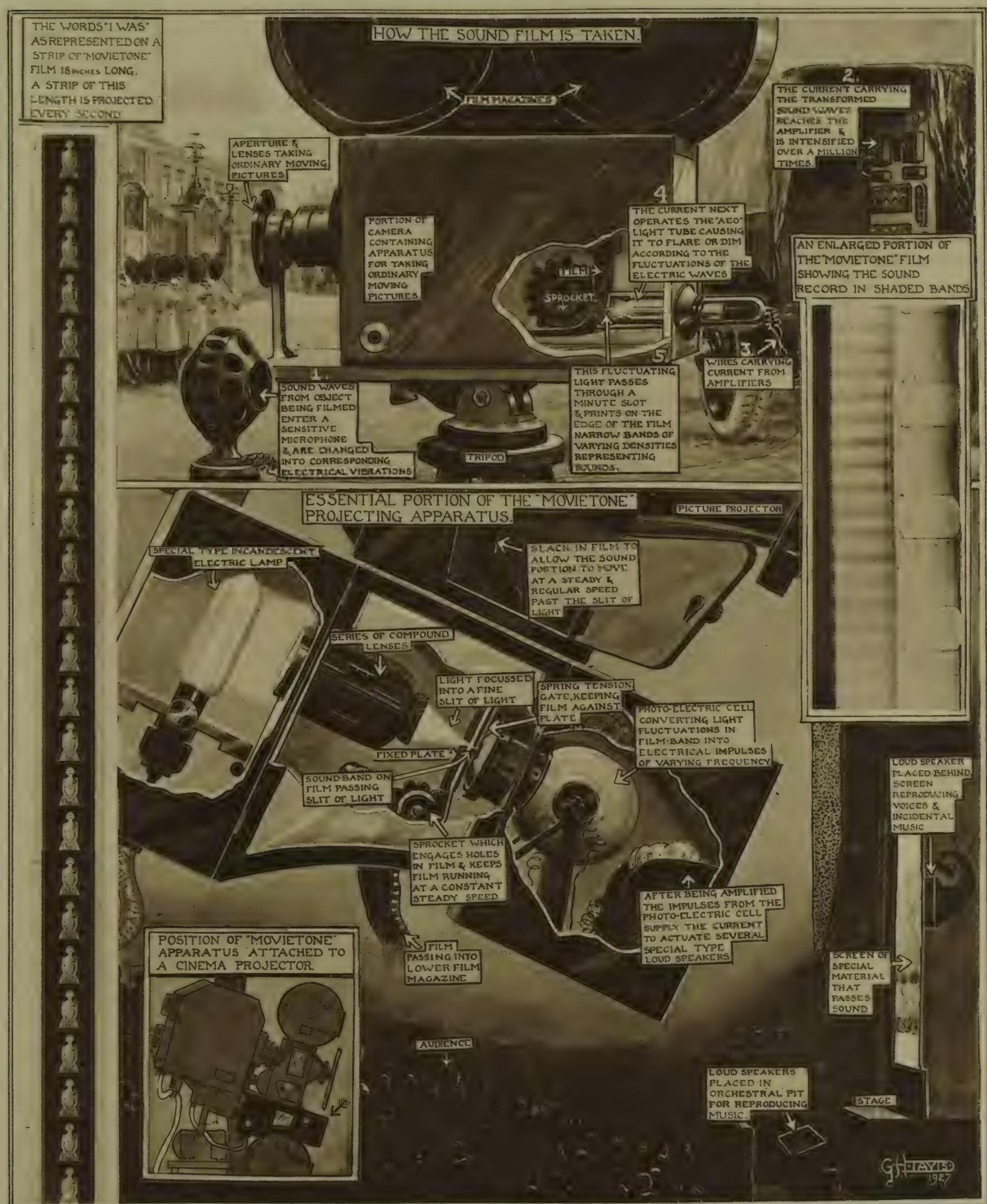
"Then there is always what they call 'the Gazette.' You get a sort of newspaper on the screen; it is sometimes a very dull newspaper, but nevertheless it is popular. People always like a programme better for having a little interlude, and the attraction is not only the attraction of the news, because, as I say, that is sometimes rather dull. I myself do not always enjoy seeing a perfectly uninteresting gentleman, whom I never heard of before, laying the foundation-stone of a perfectly uninteresting building which is not yet built. The orchestra has really to set-to with great spirit in order to carry me over that little item.

"The thing I want to impress upon you is this: that the

nearly said the bad thing, but, of course, I do not mean that. When you have one thundering big film like 'Ben Hur,' there may not be room for anything else; but when you have the ordinary programme of two or three pieces, you will find it more attractive if you have one or two of the kind of numbers which we are going to show you—something which appeals to that very strong love of nature which exists in the Englishman. He has a love of animals, he has a love of insects and flowers, he has a love of sport, a love of politics, and a love of religion; it is part of his character. Trade exhibitors know nothing of this, as I say, except sex appeal. We want to show them that it takes all sorts of people to make a world. They have gone on imagining that, because there is a very exceptional and romantic set of people in the world, all the world is peopled with exactly such people. They think the whole British public is like that. I want to impress on them that that is not so, that they are very exceptional in their tastes, that in many ways they are extremely morbid in their tastes and ought to see a doctor; they do not get the programme that has two sorts of interest in it, and these exciting moments which they see so much in destroy the excitement by giving us nothing else the whole evening, so that at the end of two hours in a picture palace nothing that we can be shown can raise any emotion in us; but if a few items of ordinary interest were put in for the sake of relief, then the romantic episodes come out with their full value. They have the effect of contrast; you are not worn out looking at them."

## MARVELS OF THE "MOVIE TONE": A NEW DEVICE IN TALKING PICTURES.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY THE WESTERN ELECTRIC COMPANY, AND THE NEW GALLERY, REGENT STREET, LONDON. (COPYRIGHTED.)



## HOW SOUNDS ARE PHOTOGRAPHED FOR THE FILMS, SIMULTANEOUSLY WITH SIGHTS: "MOVIE TONE" MECHANISM.

At the New Gallery, Regent Street, London, has recently been shown the latest wonder of cinema-photography, in which not only the picture is photographed, but also the incidental sounds as well. For instance, we are taken to an American football field, and not only see the game, but hear the wild shouting of the "fans." In another picture we see an aeroplane rise from the ground and hear the deep drone of its engine; or we see the changing of the Guard at Buckingham Palace and hear not only the music of the band, but the words of command and the incidental sounds as the orders are obeyed. Our illustrations show how this latest marvel of the movies is achieved. The super-sensitive microphone takes in the sound and sends it to the amplifiers, where its strength is increased a million-fold; the current next operates a wonderful "Aeo" light tube, which flickers according to the fluctuations of the electric waves. The

light from this lamp is focussed through a minute slit and prints bands of varying tones on one side of the picture film, as is seen on the photo-reproductions of an actual piece of film on each side of the drawing. They show Miss Gertrude Lawrence uttering the words "I was" in her famous song, "I Don't Know." When the film is to be reproduced, the performance carried out by the camera is reversed. Whereas the camera turned sound-waves into electrical waves and converted these into varying shades of light, the projecting apparatus turns the light-waves on the film, by means of a photo-electric cell, into electrical impulses, which are tremendously amplified and sent to the loudspeakers (by means of wires placed behind the screen and in the orchestral pit), and these again convert the electric waves once more into sound-waves. Thus the incident conveys the proper sounds at the exact moment.

## BOOKS OF THE DAY.

If anyone is ignorant of world politics, it is not for want of literary sources of information. Perhaps in this respect the reading public suffers rather from a multitude of counsellors. For myself, I am certainly suffering at the moment from a surfeit of print, which is even more indigestible, I should think, than the surfeit of lampreys that carried off Henry I., not that I have ever succumbed to his temptation.

On my table stand a score or so of solid tomes dealing in much detail with political and social questions, events, personages, and experiences. The title that struck me most at first sight—gave me, in fact, quite a nasty jar in the equilibrium was that of Commander Kenworthy's "WILL CIVILISATION CRASH?" With Introduction by H. G. Wells (Benn; 10s. 6d.). Author and introducer agree that the world is drifting towards another and more devastating war, but they differ as to the means of prevention. Commander Kenworthy suggests that Senator Borah's plan for the "outlawry" of war would be effective. Mr. Wells is sceptical, and thinks the matter more complex, involving public instruction in biology. Meanwhile, as he says, most people "just don't want to be bothered." Those who do care will find Commander Kenworthy's book both stimulating and disturbing.

Dark prophecies are not a feature of "OPINIONS AND ARGUMENTS FROM SPEECHES AND ADDRESSES BY THE EARL OF BALFOUR, 1910-27" (Hodder and Stoughton; 12s. 6d.), though there is a good deal about war and the ensuing of peace, as at Geneva and Locarno. The seven sections each contain a number of speeches which are typical of Lord Balfour's lucid and persuasive oratory, and his wide range of interests from Zionism to golf. The selection was made by his niece, and he himself has turned ironically away from the task of editing, or even reading, his own discourses. We are not told who was responsible for the wording that "drags its slow length along" the title-page. Something brighter and more Balfourian might have been devised, I think, without indulging in the undue levity of such a phrase—say—as "Turn Again, Whittingham!"

The title of "PROPER STUDIES." By Aldous Huxley (Chatto and Windus; 7s. 6d.), need not imply a sequel on the analogy of "Pleasant Plays" and "Unpleasant Plays." Their propriety is of the kind indicated in Pope's line (quoted on the title-page)—

The proper study of mankind is man.

Professor Huxley's brilliant grandson has inherited "a taste exact for faultless fact," along with sound commonsense, and a controversial style that is forcible without being bitter. His book is a vital contribution to modern thought, but he is very modest about it. "These essays," he says, "represent an attempt to methodise the confused notions, which I have derived from observation and reading, about a few of the more important aspects of social and individual life." Among other matters, he discusses education, religion, personality and mind, the menace of the coloured races, and eugenics, pointing out some of the disadvantages that might result from a too thorough application of Galtonian principles.

Mr. Huxley prefers the rule of the wise to unlimited democracy, and advocates an organised process of training and qualification for politicians. I agree, but I cannot quite follow him when he writes: "During the war . . . political democracy was everywhere temporarily abolished. A system of government which requires to be abolished every time a danger presents itself can hardly be described as a perfect system." I should not have thought that our political system was so drastically changed during the war, when a number of new Ministries came into being. Perhaps it would be truer to say that we really have a blend of monarchy, democracy, oligarchy, and bureaucracy, and that in war time the democratic element was less conspicuous.

I must now skim somewhat lightly (for reasons of space) over many other books concerned with varieties of political theory, or political and social conditions in different countries. Mr. Huxley's remark that "Disraeli was a great political genius who happened to be a great demagogue," brings within the range of "proper study" Mr. Wilfrid Meynell's book, "THE MAN DISRAELI." With sixteen Illustrations and Facsimile Letters (Hutchinson; 7s. 6d.). This is an attractive popular edition of the author's well-known work, "Benjamin Disraeli: an Unconventional Biography," revised since the issue of the six-volume official memoir.

Disraeli's life and novels also occur in a long bibliography of books that went to the making of "THE TRANSITION FROM ARISTOCRACY, 1832-67." By O. F. Christie. With Illustrations from *Punch* (Seeley, Service; 12s. 6d.)—a lively chronicle of social and political history, tracing the causes and consequences of the Reform Bill. Its "opposite number" across the floor of the House, is "LIBERAL POINTS OF VIEW." With Foreword by Mr. Lloyd George. Edited by H. L. Nathan and H. Heathcote Williams

(Benn; 7s. 6d.). Among the contributors of the twelve constituent essays are Professor Gilbert Murray, Mr. J. A. Spender, and Mr. J. M. Keynes.

One phase of home politics—or, rather, economics—much to the fore of late, since the millionth post-war house was completed, is represented in "THE BUILDING OF TWELVE THOUSAND HOUSES." By Sir J. Tudor Walters. Illustrated (Benn; 21s.). The author describes the garden villages laid out in northern mining districts, under his direction, by the Industrial Housing Association. The book contains numerous plans and admirable drawings of the new villages and house interiors, valuable to those promoting similar schemes. Of kindred interest—and topical in view of the Third Reading of the Landlord and Tenant Bill—is "TEN YEARS' ADVENTURES AMONG LANDLORDS AND TENANTS." The Story of the Rent Acts. By Dan Rider, Hon. Sec. of the War Rents League. With two Illustrations (Methuen; 7s. 6d.). The energetic and tactful champion of the tenants makes the inner history of the struggle very readable. With these books may appropriately be mentioned two notable additions to the useful Whitehall series of volumes on the working of various British Government Departments—"THE TREASURY."

might interest some of the other flies—and, perhaps, the pane itself."

American history, as presented by scholastic historians, has lately, we know, exercised the mind of Chicago's doughty Mayor, to whom Mr. Guedalla refers as "a fantastic booster in a cowboy's hat." His account of Chicago politics and the language of political controversy current there reminds me of the city of Zenith and the conversation of Mr. George F. Babbitt. After "Big Bill" Thompson's attack on "pro-British text-books" in American schools it is very interesting to read a new American biography of America's greatest man—"GEORGE WASHINGTON: THE HUMAN BEING AND THE HERO, 1732-1762." By Rupert Hughes. Fully Illustrated (Hutchinson; 18s.). The author writes with a candour and an impartiality that command respect, and his book should be read by every Briton as well as every American. It is probably the first serious effort to present his hero as a man instead of a plaster saint.

"An earnest attempt (says Mr. Hughes) is made to deal fairly with the French, the English, the colonists with all who were at times Washington's warmest supporters, at times his most ardent opponents. To try to vilify them is caddish and contemptible, both as sportsmanship and as historicity. . . .

My own research goes back to the year 1900. . . . I worked in the British Museum, the Bibliothèque Nationale, and many American libraries, and was strongly impressed with the lack of international perspective and common justice in the histories of our country, as well as of all others. . . . In a future volume I hope to show the blind evolution of the most loyal of Englishmen into the leader of insurgents."

I have not skimmed over "George Washington" quite as lightly as I intended—the temptation to "land" was too strong. I must therefore defer to more "spacious days" any prolonged attention to a group of kindred works, all promising great interest. Some concern men who, if not all equally deserving the title *pater patriæ*, have at least inaugurated a new epoch in their respective countries. Such a book, for example, is "THE MAKING OF A STATE: MEMORIES AND OBSERVATIONS, 1914-18." By Dr. Thomas Garrigue Masaryk, President of the Czechoslovak Republic. An English version, arranged and prepared, with an Introduction, by Henry Wickham Steed. Portrait Frontispiece (George Allen and Unwin; 21s.). Cognate in eminence, if not in political ideals, is the subject of "BENITO MUSSOLINI: THE MAN." By Vahdah Jeanne Bordeux. With twenty-three Illustrations (Hutchinson; 18s.); and *Il Duce*, of course, figures prominently in "THE MEDITERRANEAN AND ITS PROBLEMS." By Major E. W. Polson Newman. With Foreword by Major-General Lord Edward Gleichen. Illustrated (Philpot; 15s.), an impressive forecast of Europe's new "storm-centre," with incidental allusions to two other initiators of new régimes—the "strong men" of Spain and Turkey.

Social rather than political is the atmosphere of "ROUMANIA AND HER RULERS." By Mrs. Philip Martineau. With a Prefatory Letter by H.R.H. the Infanta Beatrice. Illustrated (Stanley Paul; 10s. 6d.), an intimate picture of a royal family much in the public eye. By way of the Balkans we reach the Russian scene, in a book of infinite pathos, "THE TRAGIC BRIDE: THE STORY OF THE EMPRESS ALEXANDRA OF RUSSIA." By V. Poliakoff (Augur). With Portrait Frontispiece in colour and other Illustrations (D. Appleton and Co., New York and London; 15s.). On the problem of capitalism's dealings with Bolshevik Russia an American business man offers unconventional advice in "U.S.S.R. (UNION OF SOCIALIST SOVIET REPUBLICS): A WORLD ENIGMA." By Ivy Lee (Benn; 6s.). Russia is linked with India in a study of two outstanding personalities paired in the manner of Plutarch—"LENIN AND GANDHI." By René Fulop-Miller (Author of "The Mind and Face of Bolshevism") Translated from the German by F. S. Flint and D. F. Tait. Illustrated with portraits (Putnam; 21s.).

Roving east, I reach the work of another epoch-builder, in "MEMORIES OF A CHINESE REVOLUTIONARY": A Programme for National Reconstruction for China. By Sun-Yat-Sen. With Frontispiece Portrait (Hutchinson; 10s. 6d.). There is no preface except the author's own, and the fact that he is no longer with us in the flesh is not given undue prominence. Answers to many Chinese puzzles may be found in "EXPLAINING CHINA." By John Earl Baker. Illustrated (Philpot; 15s.). Mr. Baker has spent ten years (1916-26) in China, as Adviser to the Chinese Minister of Communications and Director of the American Red Cross China Famine Relief Fund. His book, therefore, has obvious value. In essaying his task, he recalls John Hay's dictum: "Whoever understands that mighty Empire socially, politically, economically, religiously, has a key to world politics for the next five centuries." China takes a great deal of explaining, and Mr. Baker's explanation, though it does not pretend to be exhaustive, is highly illuminating.

C. E. B.



FROM A SET OF "THE EIGHT WILD MEN BEARING TRIBUTE": A HORSE WITH A BARBARIAN RIDER HOLDING A DOG.



OF THE T'ANG PERIOD (618-907 A.D.): A LADY MUSICIAN PLAYING A LUTE—WITH TRACES OF RED PIGMENT REMAINING.



EARLY CHINESE ART: A DRAUGHT-OX WITH TRAPPINGS MOULDED IN RELIEF—WEI PERIOD (386-557 A.D.).

The illustrations here reproduced are of specimens of early Chinese art recently exhibited at Messrs. Bluett's, in Davies Street. The horse with the barbarian rider is of the Sui period (589-618 A.D.), and is unglazed. Its height is 14½ in. The lady musician is 8 in. high. Traces of red pigment remain on it. The draught-ox is in slate-coloured pottery, and is painted with dry pigments. Its height is 6½ in.

By Sir Thomas L. Heath, and "THE MINISTRY OF AGRICULTURE AND FISHERIES." By Sir Francis Floud, the Permanent Secretary (Putnam; 7s. 6d. each).

In world politics, America looms large to-day. Perhaps the most brilliant impression of the United States written in our time by an English author is Mr. Philip Guedalla's "CONQUISTADOR." American Fantasia (Benn; 10s. 6d.). It is a sheer delight to watch the beam of our gay historian's wit, deflected awhile from the English political stage, playing with the same sparkle on the social scene across the Atlantic. The author does not exaggerate the importance of a three-months' tour. "Having crawled, buzzing slightly, across a vast window-pane," he writes, "I felt that news of my adventure

## “Tally-Ho!” Hunting in the Midlands and the Home Counties.

FROM THE PAINTINGS BY R. H. BUXTON. (COPYRIGHTED).



A DAY WITH THE HEYTHROP: SETTLING ON THE LINE.



OUT WITH THE OLD BERKELEY: GOING TO A HOLLOA!

The Heythrop country lies in Oxfordshire and Gloucestershire, and the chief centres are Chipping Norton, Stow-on-the-Wold, and Moreton. It is partly a wall country and in the vale there are flying fences. The Hunt servants wear a green coat, with red waistcoat. The country of the Old Berkeley Hunt

covers about a hundred square miles in Hertfordshire, Buckinghamshire, and Middlesex, and includes pasture and plough, with much woodland. The best centres are Watford, Rickmansworth, Amersham, Chesham, and Missenden. A yellow coat is the distinctive feature of the servants' livery.

# “Hark Forrard, Away!” Fox-Hunting in the South Country.

FROM THE PAINTINGS BY R. H. BUXTON. (COPYRIGHTED.)



GOOD SPORT WITH THE TEDWORTH: A FIND ON THE HILLS.



IN FULL CRY WITH THE SOUTHDOWN: A RUN UNDER THE DOWNS.

The Tedworth country, which is nearly all downs, and includes also Savernake Forest, is situated in Wiltshire and Hampshire. The kennels are at Tidworth, and the best centres are Salisbury, Andover, Savernake, Marlborough, Ludgershall, and Amesbury. The pack was started in 1825 by Mr. Assheton Smith, who

hunted here till his death in 1858. The Southdown country lies on the seaboard of Sussex, and the chief centres are Lewes, Brighton, Hassocks, and Uckfield. It is partly downland, with some very steep hills, and partly low-lying country about equally divided into plough and pasture, which provides capital going.

## "THE PURSUIT OF RARE MEATS": CAFÉ "MURALS" AT THE TATE GALLERY.

BY COURTESY OF THE NATIONAL GALLERY, MILLBANK (TATE GALLERY). PHOTOGRAPHS BY WALLACE HEATON.



MR. REX WHISTLER'S MURAL PAINTINGS IN THE TATE GALLERY REFRESHMENT ROOM: THE ENTRANCE DOOR, WITH THE FIGURE OF "GOURMANDE," ONE OF THE TWO GUARDIAN "GIANT GLUTTONS."



THE HUNTING PARTY, RIDING THROUGH THE WORLD, MEETS WITH MANY STRANGE BEASTS, INCLUDING A MONKEY, A SERPENT, AND A UNICORN (CENTRE): A SECTION OF THE NEWLY UNVEILED MURAL PAINTINGS IN THE REFRESHMENT ROOM AT THE TATE GALLERY.



A HUNTING PARTY IS SEEN LEAVING A PALACE THAT COMBINES THE SOUTHERN BAROQUE STYLE WITH A PORTICO RECALLING ST. MARTIN'S CHURCH: THE OPENING SCENE OF MR. REX WHISTLER'S PANORAMIC FANTASIA IN PAINT, "CARRIED OUT IN A 'ROCOCO' SPIRIT; AND FULL OF FRESH, AMUSING INVENTION."



"THE RECEPTION": A SCENE OF THE MURAL PAINTINGS, WHEREIN THE COSTUMES AND STYLES OF ARCHITECTURE ARE "FRANKLY HETEROGENEOUS."



A CLAUDE-LIKE PARK, THROUGH WHICH THE HUNTING PARTY RETURNS TO THE PALACE: ONE OF THE FINAL STAGES OF THE EXPEDITION, SHOWING PART OF THE DECORATIVE TREATMENT OF A DOORWAY.



AT THE GREAT WALL DURING A HUNTING EXPEDITION "FROM CHINA TO PERU": A CORNER OF THE MURAL DECORATION OVER A DADO OF GILDED CANVAS WITH A BORDER OF CHINESE LACQUER RED.

Through the generosity of Sir Joseph Duveen, who wished to open up fresh fields for young artists, the Refreshment Room at the Tate Gallery has been decorated with wall paintings by Mr. Rex Whistler, a student of the Slade School. The unveiling, by Lord D'Abernon, was arranged for November 30. "The subject (says a descriptive leaflet) is 'The Pursuit of Rare Meats.' A hunting party is seen leaving a palace, and riding through the world, spearing sturgeon, hunting for truffles and other delicacies. It meets with many strange beasts. The entrance doors are guarded by two giant gluttons, 'Gourmet' and 'Gourmande'; the hunting party passes from China (with its Great Wall) to Peru,

and on the end wall returns to its palace, through a Claude-like park. The walls have been treated somewhat on the lines of a Chinese wall-paper, and the details of the varied costumes are frankly heterogeneous. The whole decoration has been carried out in a fantastic 'rococo' spirit, and is full of fresh, amusing invention, eminently suited to a restaurant." The architectural treatment is by Mr. Lionel Pearson, F.R.I.B.A., and the gilding by Miss Nan West, who decorated the Orthopaedic Hospital. It is hoped that the Tate Gallery's example will cause owners of restaurants and tea-rooms to realise the attractions of mural decoration, and thus give other young artists similar opportunities.

FROM THE  
WORLD'S  
SCRAP BOOK:

A CAPTIVE BEAR ABOARD THE BRITISH CRUISER "DELHI," WHICH STOOD BY AFTER THE FIGHT WITH THE PIRATES IN THE "IRENE": A SAILOR TEMPTING BRUIN WITH BREAD AND JAM.



A CHINESE MERCHANT STEAMER SEIZED BY PIRATES AND SHELLED BY A BRITISH SUBMARINE: THE S.S. "IRENE" (ON LEFT) SINKING STERN FIRST, AFTER A FIRE ON BOARD, IN BIAS BAY—(ON RIGHT) THE TUG "ALLIANCE."



BRITISH SAILORS ON BOARD THE STERN OF THE "IRENE" BEFORE SHE SANK IN BIAS BAY: SHIPWRIGHTS FROM THE CRUISER H.M.S. "DELHI" ENGAGED IN REPAIR WORK.



MIDDAY (NOT MIDNIGHT!) IN LONDON: TRAFALGAR SQUARE DURING A DARKNESS DUE TO HIGH FOG, WITH ARC-LIGHTS AND THE COLISEUM SEARCHLIGHTS AT NOON—(L. TO R.) THE NATIONAL GALLERY; STATUE OF GEORGE IV.; ST. MARTIN'S CHURCH.



TRACKING ECHOES BY SEARCHLIGHT IN THE ALBERT HALL TO IMPROVE ITS ACOUSTICS: MR. B. MITTELL THROWING BEAMS OF SOUND AND LIGHT ABOUT THE BUILDING, AND THUS LOCATING THE ECHOES BY ANSWERING SOUNDS.



A PLAGUE WHICH IN EGYPT IS TO BE COMBATED BY R.A.F. AEROPLANES: LOCUSTS IN ALGERIA AND NATIVES DRIVING THEM INTO A ZINC-LINED TRENCH.

The S.S. "Irene," a 1343-ton steamer of the China Merchants' Steam Navigation Co., bound from Shanghai to Amoy, with six European officers (three British), eighty-four crew, and over 150 passengers, was seized by seventeen Chinese pirates who had come aboard as passengers. They took the ship to Bias Bay, where, on October 20, she was suddenly challenged in the dark by submarine "L 4" (Lieut. F. J. C. Halahan). The pirates refused to stop and fired at the "L 4," whereupon the latter fired several shells, one of which killed a pirate about to shoot her Chief Engineer, Mr. Hodge. A fight followed, fire broke out, and there was a rush for the boats. The "L 4" came alongside and saved all but fourteen of the 258 people in the "Irene," which subsequently sank. Seven suspected



THE ALGERIAN METHOD OF DESTROYING LOCUSTS: NATIVES STAMPING ON THE INSECTS DRIVEN INTO THE TRENCH SEEN IN THE ADJOINING PHOTOGRAPH.

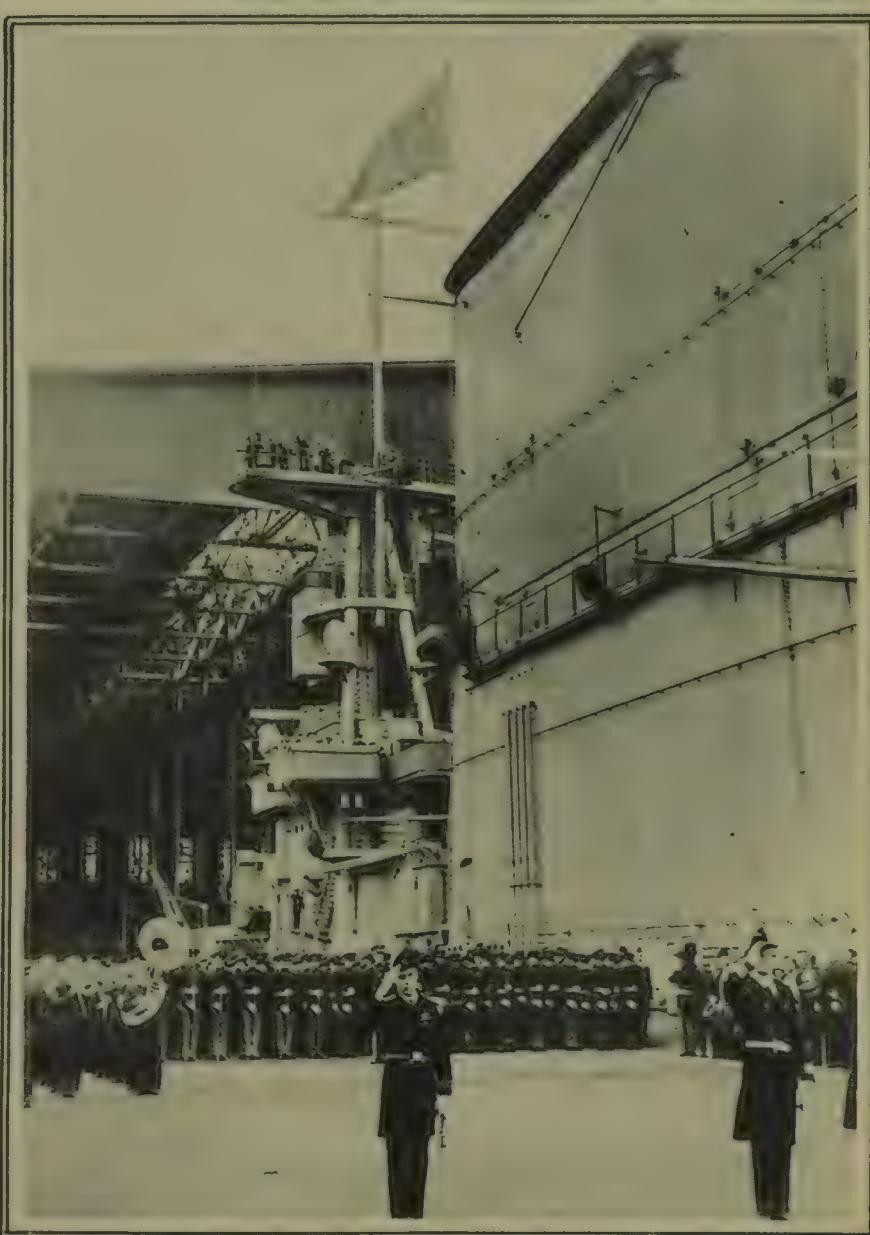
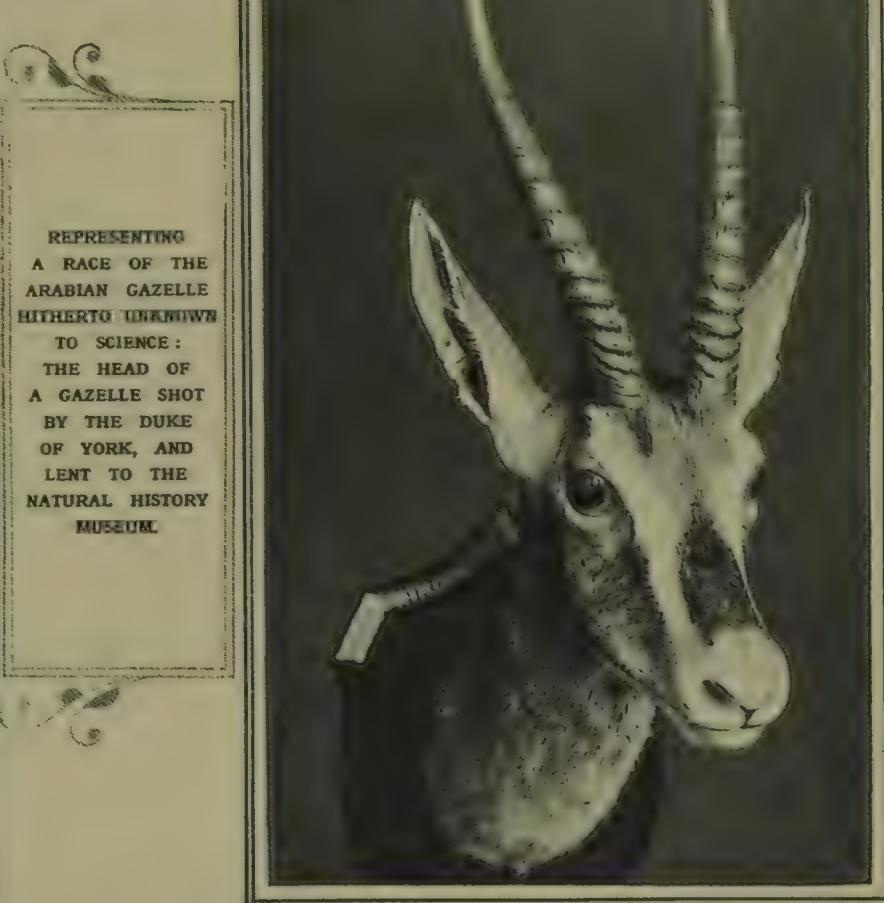
pirates were handed over to the police at Hong Kong.—On November 23, London had the experience of a day that was quite indistinguishable from night. The atmosphere was not thick, but a "lid" of fog high overhead, some 600 ft. above the ground, blotted out the sun.—With a view to improving the acoustics of the Albert Hall, Mr. B. Mittell, of the Gramophone Co., recently located the echoes by a searchlight which directed beams of sound as well as light. When there was an echo, the light indicated the spots. It is proposed to "kill" the echoes by placing on these spots sheets of felt and pulped sugar-cane, which absorb sound.—Egypt has been stricken by another plague of locusts, and R.A.F. aeroplanes are to be used to destroy them by scattering poisonous chemicals.

NEW ITEMS  
OF TOPICAL  
INTEREST.

## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



FLOODS IN VENICE: ST. MARK'S SQUARE UNDER WATER AND PEDESTRIANS CROSSING IT BY A TEMPORARY BRIDGE OR IN GONDOLAS—(IN BACKGROUND) ST. MARK'S AND THE CAMPANILE



THE UNITED STATES' GREAT AIRCRAFT-CARRIER "SARATOGA," WHICH HAS BEEN PUT INTO COMMISSION AND IS JOINING THE U.S. PACIFIC BATTLE FLEET: GUNS OF THE 33,000-TON CRAFT.

Venice has recently suffered from unusual floods, which covered the whole of St. Mark's Square to such a depth that people went across it in gondolas and a temporary bridge had to be built for the use of pedestrians.—The Duke of York has lent to the British Museum (Natural History) the mounted head of a gazelle he shot on Great Hainish Island, Red Sea. The specimen is of great interest in that it represents a race of the Arabian gazelle hitherto unknown to science.—The United States' great new aircraft-carrier "Saratoga," which was illustrated in our issue of November 26 last, was put into commission with all due ceremony on November 16, at South Camden, New Jersey. It was arranged

THE "SARATOGA" JOINS THE UNITED STATES NAVY WITH ALL DUE CEREMONY: PUTTING THE GREAT AIRCRAFT-CARRIER INTO COMMISSION AT SOUTH CAMDEN, NEW JERSEY, ON NOVEMBER 16.

that she should take some of her complement of 83 aeroplanes and 8 seaplanes aboard at San Diego, and then join the U.S. Battle Fleet in the Pacific. She is a ship of 33,000 tons (the maximum allowed for aircraft-carriers under the Washington Agreement), and cost £8,000,000. She was originally designed as a 43,500-ton battle-cruiser. All her machinery is worked electrically. Her designed horse-power—180,000—is greater than that of any other war ship. Her main deck is 888 ft. long, and her superstructure—bridge, turrets, masts, and smoke-stack—is crowded against her starboard rail. Lifts raise aeroplanes to the top deck; and on the deck below that is a catapult for aeroplane-launching.

## A THEATRE IN A TRAIN AS BOLSHEVIST PROPAGANDA AGAINST THE BRITISH EMPIRE.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU, FROM A SKETCH BY FERENC RAJNIS. (COPYRIGHTED)

"Big Heads" Representing the Church and the Bourgeoisie.

The Travelling Theatre of the Train; with Balalaika Orchestra.



Bolshevist Agents Awaiting their Turn to Address the Crowd.

Ballerina Waiting her Turn.

Ballet Representing "Soviet Russia Rescuing India from the Clutches of John Bull."

Droshky Driver Eating Sunflower-seeds.

## "SOVIET RUSSIA RESCUING INDIA FROM THE CLUTCHES OF JOHN BULL": A PROPAGANDA BALLET GIVEN IN FRONT OF A SPECIAL TRAIN FOR THE BENEFIT OF COSSACK SETTLERS.

Concerning this particularly interesting drawing, the artist writes: "Bolshevist external propaganda is known and felt in every part of the world; but internal propaganda in the Soviet's far-distant dominions is given just as much thought. The simple, illiterate peasants of the outlying districts have to be attracted through the medium of the eye, and, to bring them together in order that they may be addressed, the Bolshevik propaganda train travels many miles. The carriages of this are covered with highly coloured paintings of subjects likely to appeal to the country mind; but the great lure is the theatre of the train, especially in those parts where newspapers and entertainments in general are unknown. The side of a saloon carriage is let down

to form a stage; and in the carriage is the typical Russian balalaika orchestra. The performances are designed to hold the crowd's interest. Music will be followed by a ballerina's dance. Then will come songs and a short ballet with a political significance such as that here shown—Soviet Russia Rescuing India from the Clutches of a Tyrannical John Bull. Then the reason for the free show is made clear! Bolshevik speakers address the peasants on various political subjects—and by this time they have a complacent audience. The scene depicted is a siding on the Trans-Siberian Railway—near Krasnojarsk, in Trans-Baikalia. The performance is at its height and attended by the Cossack settlers in the village."

## AT HOME AND ABROAD: PICTORIAL RECORDS OF NOTABLE EVENTS.



BRITISH TROOPS VISIT THE WHITE HOUSE: A CANADIAN REGIMENT IN WASHINGTON WELCOMED BY PRESIDENT COOLIDGE, SEEN WITH THE HON. VINCENT MASSEY (RIGHT), CANADIAN MINISTER TO THE UNITED STATES.



THE RESIDENCE OF THE FIRST UNITED STATES MINISTER IN CANADA: THE HOUSE IN CARTIER STREET, OTTAWA—A HISTORIC QUARTER—TAKEN FOR THE PURPOSE BY THE HON. WILLIAM PHILLIPS.



THE NEW SULTAN OF MOROCCO, MULEY MOHAMED, MAKING HIS CEREMONIAL ENTRY INTO THE CITY OF RABAT: HIS MAJESTY ON A WHITE HORSE, UNDER THE ANCIENT STATE UMBRELLA HELD BY A CAVALIER



AFTER THE COLLAPSE OF A BUILDING AT SHANGHAI IN WHICH 135 WOMEN AND CHILDREN WERE KILLED, AND 200 SERIOUSLY INJURED: BODIES LYING IN THE STREET FOR IDENTIFICATION.



NEW PHOTOGRAPHS OF THE FALSE-KILLER WHALES RECENTLY STRANDED IN DORNOCHE FIRTH, ON THE COAST OF SUTHERLAND: A NEAR VIEW OF SOME OF THE CARCASSES.

President Coolidge recently welcomed at the White House, in Washington, a body of Canadian troops who attended the unveiling, at the Arlington National Cemetery on Armistice Day, of a monument to Americans who fell in the war while serving with the Canadian Army.—The Hon. William Phillips, the first United States Minister to Canada, recently took as his official residence a large house at 66, Cartier Street, Ottawa.—The new Sultan of Morocco, Muley Mohamed, third son of the late ruler, was elected by the Ulema at Fez on November 18, and on the 21st made his formal entry into Rabat, the seat of the Resident-General of the French Protectorate. He rode a white horse, with a cavalier holding over his head the great ceremonial umbrella used in the State progresses of Moroccan



A SPECIES PREVIOUSLY REGARDED AS EXTINCT: SOME OF THE SCHOOL OF 120 FALSE-KILLER WHALES (*PSEUDORCA CRASSIDENS*) LATELY STRANDED IN THE SHALLOWS OF DORNOCHE FIRTH.

Sultans from time immemorial. The new Sultan, who is only eighteen, has received a first-rate Moslem education, and speaks French well.—At Shanghai, on November 5, a native picture palace in the Chapei quarter collapsed during a meeting, on the third floor, of 500 Chinese women textile workers. No fewer than 135 women and young girls were killed, and some 200 were seriously injured.—The stranding of 120 false-killer whales (a species hitherto believed extinct) in Dornoch Firth was illustrated in our issue of November 26, with a special article by Mr. W. P. Pycraft. We give the above further photographs, sent by Mr. P. Stammwitz, of the Natural History Museum, at the request of Mr. M. A. C. Hinton, representing the Museum on the spot, as they afford a better view of the subject.



*The  
first and foremost  
Xmas Gift*

**8:4711.** **Eau de  
Cologne**

AN early gift is always a welcome but doubly appreciated when it is "**4711**" Eau de Cologne. When you give "**4711**" you give something that has no superior of its kind.

You can get "**4711**" for almost any price you wish to pay, from the watch-shaped bottle costing 2/6 to the large wicker at 56/- each.

There are other delightful "**4711**" toiletries, that will make beautiful Xmas gifts, such as "**4711**" Cold Cream, perfumed with Otto of Roses. "**4711**" Vanishing Cream delicately fragranced with "**4711**" Eau de Cologne, and the new and dainty "**4711**" Compact Powder in all the new and fashionable shades, complete with mirror and puff.

Be sure when buying "**4711**" Eau de Cologne or "**4711**" Toiletries that they have the Blue and Gold Label with the numerals "**4711**" signifying the "Hall Mark of Quality."

**8:4711.**

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There's no sweeter Tobacco comes from Virginia  
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## THE REAL "UGLY DUCHESS": THE CHIEF FIGURE OF FEUCHTWANGER'S NEW BOOK.

In view of the great interest which has been aroused by the publication of "The Ugly Duchess," by Dr. Lion Feuchtwanger, the author of "Jew Süss," we here reprint the greater part of an article (by the late William A. Baillie-Grohman) which we published in our issue of Dec. 25, 1920, when we gave a reproduction of a very fine Quentin Matsys picture of "The Duchess Margaret of Carinthia and Tyrol."

HER [the Duchess's] nickname, "Maultasche," of which the usual rendering is "Pocket-mouthed Meg," was probably derived from an incident which was fated to have the most far-reaching results in the storied history of her country. In the vernacular of her time, *Maultasche* meant a box on the ear, and it was such a blow inflicted on her by one of her Wittelsbach cousins in the course of a youthful squabble that, more than thirty years later, caused the Duchess to disinherit these self-same Bavarian kinsmen, and to bestow Tyrol and the rest of her vast possessions upon her Habsburg cousins, in whose family Tyrol remained for five-and-a-half centuries, until recent events severed a connection of unusual historical interest.

Born in the year 1318, as the only child of the last but one of the original dynasts of Tyrol and Carinthia, her father, the *soi-disant* King of Bohemia and Duke of Tyrol, was from the time she lay in her cradle kept busy declining matrimonial proposals on the part of Princes anxious to secure with her hand what was one of the richest heritages in Europe. By her marriage at the age of twelve to Prince John, son of the real King of Bohemia, her experiences of married life began very early. For she soon tired of her

and became Margaret's affianced *Bräutigam*. But this brought her and the Emperor into violent conflict with the Pontiff, the only person who could annul her previous marriage, and to whom the discomfited Prince John, backed by the influential Luxembourg political party, had appealed. The Emperor, however, felt himself powerful enough to laugh at the Pope's excommunication and other



MODELED ON THE UGLY DUCHESS, MARGARET OF CARINTHIA AND TYROL: SIR JOHN TENNIEL'S DUCHESS FOR "ALICE IN WONDERLAND".

Reproduced by Courtesy of Messrs. Macmillan and Co., from their Illustrated Edition of "Alice's Adventures in Wonderland."

dire threats. Providing himself with three German Bishops, willing tools in his hands, the Emperor, accompanied by a vast train, proceeded to journey down to Tyrol to have the marriage solemnised there and then, in spite of Rome's blood-curdling fulminations. It was in the depth of a severe winter, and the passage over the snow-encumbered Brenner and the Jaufen Passes must have proved unusually difficult, even for those days, when hardships which to-day we would pronounce unbearable were patiently endured by travellers. The expedition was already in sight of the great Meran valley, when an avalanche carried away the chief of the episcopal dignitaries, the Bishop of Freisingen, killing him and his horse and some others. Unspeakable terror seized the rest of the clerics, who saw in it a punitive visitation of Heaven for the unholy mission upon which they were bent. An absolute refusal on their part to carry out the Emperor's behest caused the vast assembly of Princes and ecclesiastics to reach Margaret's Court without the means of carrying out the object of their perilous journey. But again the imperious monarch brooked no delay, and, to the boundless wrath of the Pope's party, he forced, it is said at the point of his sword, the lowly castle chaplain to perform the marriage ceremony, undeterred by the angry mutterings of the people, who felt their country outraged by such sacrilegious conduct. Curiously enough, the population's superstitious fears that God would punish them all came true. For three years incredible swarms of locusts—a hitherto unknown visitation—destroyed all the crops; unprecedented freshets inundated and ruined the richest districts; then came a terrible earthquake which killed thousands, followed by the even more fearful ravages of the Black Death, which in some valleys took off five-sixths of the population. Finally the three principal towns in Tyrol were destroyed by fire—disasters which caused a terrible persecution of the Jews, from which few escaped.

When Margaret tired of her second husband, and her son reached his majority and took up the reins, poison, it is believed, removed both, so that the absolute sovereignty was left in her hands. But her rule lasted but thirteen days, a rebellious population and mutinous nobility forcing the sovereign's hands. It was then that the ill-effect of that box on the ear inflicted by one of her Bavarian cousins became apparent. Closely watched and assiduously courted by the latter, as well as by their Vienna rivals to her favour, it was one of the latter kinsmen, the energetic Duke Rudolph IV. of Habsburg, who, having had early intimation of the sudden death of the youthful heir, managed, by a marvellously rapid journey across the Krimler Tauern in the depth

of winter, to reach Bozen on the thirteenth day after the young Prince's death, thus forestalling his more leisurely kinsmen from Munich. Strenuousness has long been an unknown trait of the inert Habsburgs, and the reward garnered by the swiftly-travelling Rudolph was a great one, for on January 26, 1363, the day after his arrival, she delivered Tyrol and Carinthia to her Habsburg cousin, the deed of surrender being signed by fourteen of Tyrol's principal nobles, amongst whom was one of her most devoted favourites, the redoubtable knight Hans von Frundsberg.

Of Duchess Margaret's gallant adventures countless legends are told, some of which are supported by history. Thus, the oft-told story of her predilection for the stalwart and generally handsome peasant youths of the *Burggrafen Amt*, as is called a district near her Castle Tirol, and her gifts to these favourites, each of whom received a *Schildhof*, or small estate, to which noble rank was attached, is amply borne out by the chronicles of the time, and the existence to this day of direct descendants of some of these fourteenth-century gallants. Equally supported by history are the highly sensational details of the divorce suit that followed her first marriage, details that fill many pages of two well-known Tyrolean historians. Though writ in discreet Latin, the amusing passages are unfit for polite ears of the twentieth century, for a spade was not called a shovel in those blunt-spoken days. There exists another version of how her nickname arose—namely, on account of her incredibly misshapen mouth; but the first-quoted version is the one more supported by the chronicles of the time, and by philology. That her fame as the ugliest woman of her day had not vanished from man's memory a century later is shown by a drawing attributed to



BY WENZEL HOLLAR: THE RIGHT-HAND FIGURE FROM THE ENGRAVING "KING AND QUEEN OF TUNIS," WHICH IS SAID TO HAVE BEEN COPIED FROM THE PAINTING BY MATSYS.

This etching, by Hollar (1607-1677), is in the Royal Gallery at Windsor Castle. The title, "King and Queen of Tunis," is thought to be imaginary, and it is believed that Hollar took the figure of the Queen from Matsys' painting of the Duchess Margaret.

youthful spouse, and one November day, on returning from a hunting expedition, Prince John found the gates of Schloss Tirol, where the ill-matched couple had resided, barred against him by orders of his Duchess, who had used his absence in the mountains to chase out of the country every one of his Bohemian courtiers, and who now shouted down from the castle walls the message that the sooner he followed his compatriots the better she would be pleased, and the better it would be for himself. And as Margaret's natural brother, Albert, had but recently been put to terrible tortures by her spouse, and reprisals were gently hinted at, Prince John did not tarry, and left the country with discreet promptness.

The then head of the Holy Roman Empire, Louis the Bavarian, who had long cast envious eyes upon Margaret's vast territories, and who had intrigued to bring about the separation, lost no time in taking advantage of Prince John's discomfiture. His stalwart and good-looking son, Louis, Margrave of Brandenburg, promptly appeared upon the scene,



THE REAL DUCHESS WHO WAS THE MODEL FOR SIR JOHN TENNIEL'S DUCHESS IN "ALICE IN WONDERLAND": THE DUCHESS MARGARET OF CARINTHIA AND TYROL, "THE UGLIEST WOMAN IN HISTORY"—A DRAWING BY LEONARDO DA VINCI NOW IN THE ROYAL GALLERY AT WINDSOR CASTLE.

As we had occasion to note when we reproduced the Quentin Matsys picture of the Duchess Margaret in "The Illustrated London News" of December 25, 1920, that picture gains special interest from the fact that it is the original from which Sir John Tenniel drew the famous Duchess in his illustrations to "Alice in Wonderland." The drawing here given, which is by Leonardo da Vinci, was also reproduced by us at that time. It appears to be uncertain whether Matsys (1466-1530), copied from Leonardo da Vinci (1452-1519) or vice-versa.

Leonardo da Vinci preserved in Windsor Castle, which unquestionably was either copied from Matsys' contemporary picture, or served as the motif for the same, for the details are identical.

N.B.—As noted above, we published a reproduction of the Quentin Matsys "Ugly Duchess," owned by Mr. Hugh Blaker, in 1920. As, however, the subject is once again of particular importance, we shall be giving an especially fine reproduction of this picture, in full colours, in a later issue: this, of course, by the courteous permission of the owner, Mr. Hugh Blaker.



## II.—ELECTRICAL CHRISTMAS GIFTS.

"And she came to Jerusalem with a very great train, with camels that bare spices, and very much gold, and precious stones. . . . And she gave the king an hundred and twenty talents of gold, and of spices very great store, and precious stones; there came no more such abundance of spices as these which the queen of Sheba gave to king Solomon."

THE fashion which the Queen of Sheba followed was a very ancient one. It was well established when Abraham's servant found Rebekah at the well and gave her a golden ear-ring of half a shekel weight, and two bracelets for her hands of ten shekels' weight of gold. Even in the Stone Age it is probable that men had discovered how much the



ELECTRICITY FOR INVALIDS, ESPECIALLY THOSE TROUBLED BY RHEUMATISM AND SIMILAR AILMENTS: THE ELECTRO-RADIANT "THERMERA" RUG IN USE

amenities of life could be improved by the offer of some glittering trifle.

The age-long custom of giving presents with a merely decorative value is as strong as ever to-day. Although Bond Street does not quite fit Arnold Bennett's description of being devoted to things in no way useful to mankind, it may symbolise the tendency of people to turn to articles of luxury when choosing gifts. The "useful gift" seems to have been a comparatively modern innovation. Romans and Saxons practised it on New Year's Day; and by the time of Queen Elizabeth it had become quite a systematic affair, the gifts to her Majesty including gowns, petticoats, and silk stockings, as well as necklaces, bracelets, and caskets studded with precious stones.

To-day most of us are in search of gifts which in some degree combine the two principles of ornament and use. If we look for something else, it is the quality of novelty. Success in the giving of gifts depends upon surprise, and this element is altogether absent if we keep to the categories adopted in the Middle Ages. Hence, when our shop-windows are dressed for Christmas, the "novelties," real or apparent, are put in the forefront and most loudly advertised. Under such conditions there ought to be a wide welcome for a type of gift which is both useful and beautiful, and has not yet lost the bloom of novelty. The electrical Christmas gift is, in fact, so novel that the great public has not yet grasped its attractiveness and its full possibilities.

For example, it is quite an orthodox thing to give a kettle, or a coffee-pot, or a hot-water jug. The shops are full of such things in brass and copper, in silver or silver-plate; indeed, it is dangerous to venture into this familiar field without first surveying the sideboard



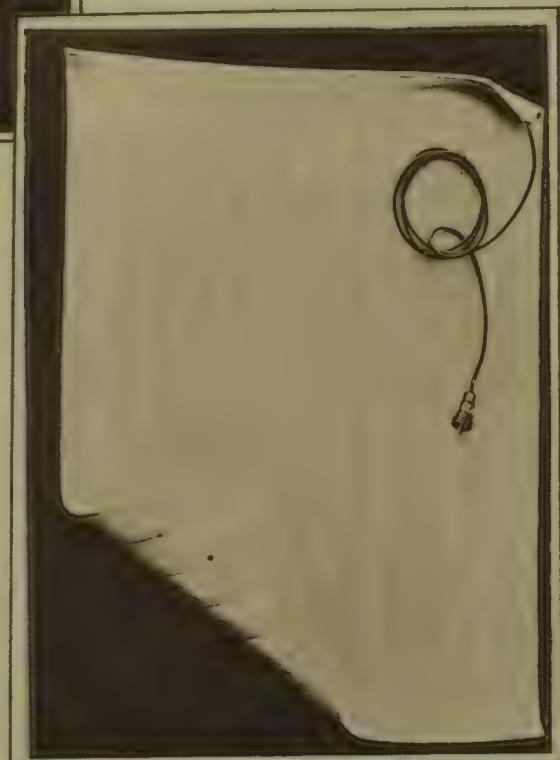
WARMING BABY'S COT BY ELECTRICITY: NURSE ADJUSTING THE "THERMERA" ELECTRO-RADIANT BLANKET.

in the internal equipment, which gives a new touch of convenience in use that will ensure the daily gratitude of the owner. Consider, for example, the attraction of a kettle which merely has to be switched on in order to boil—a kettle which may be installed in the drawing-room, the bed-room, or the dining-room with perfect satisfaction. Nothing approaches it for simplicity, cleanliness, or convenience.

The case of coffee is even more striking. Ordinary "coffee-machines" which involve spirit-lamps and similar modes of heating may make excellent coffee, but they make it under difficulties. The electric coffee percolator merely requires the provision of water and coffee, and the switching on of the current, to perform its business of making perfect coffee. Electrical articles of this class are supplied in such a variety of forms and at such a range of prices that they can be found to suit any sort of domestic environment. At this point, also, it may be useful to emphasise that each one of them, and of the other articles mentioned hereafter, is adapted for use in any house fitted with electric light. There are certain appliances, such as large electric fires, which must be run on "heating circuits," which have heavier wires than those used

on "lighting circuits." But kettles (except the very large kitchen types), coffee-percolators, and similar articles can be switched on to lamp-holders or lighting wall plugs, and, as they are used only for a few minutes at a time, they do not add materially to the bills for electricity.

There are other table electric appliances which deserve to be included in the list of appropriate gifts. Chief among them is the electric toaster. Given a clear coal fire and patient, skilful manipulation, it is possible to make perfect toast in the old-fashioned way, but this ideal result can be secured in the electric toaster almost automatically. The electric toaster may be used on the table; and it is made in a number of forms, some toasting both sides at once, others one side at a time, being fitted with a simple mechanism for reversing the bread when one side is done. Another very useful appliance is the electric hot-plate, which is ideal for keeping dishes warm without over-heating them. It is infinitely more convenient



ELECTRICITY FOR BED-WARMING: THE ELECTRICALLY HEATED "THERMERA" BLANKET, MADE BY DISABLED EX-SERVICE MEN AT THE "FREDERICK MILNER" INDUSTRIAL COLONY AT LEATHERHEAD.

The "Thermega" blanket and rug are among the various articles made by Thermega, Ltd., an industrial concern, run on business lines, for the employment of ex-Service men and women badly disabled by neurasthenia and nervous breakdown. This establishment, which is doing excellent work, is connected with the Frederick Milner Industrial Colony at Leatherhead, founded unostentatiously by the Ex-Services Welfare Society. It includes a spacious hostel and a busy workshop. All profits are used for the extension of the industry.

than hot-plates requiring water or spirit-lamps, and it is available in sizes which will accommodate either a single plate or a number of dishes.

The list of dining-room electric gifts may be completed by adding table cookers (which grill, toast, boil eggs, and otherwise serve to prepare a light, quick meal), chafing-dishes, waffle-irons, and milk-warmers. When we turn to the bed-room, we find quite a number of electrical appliances with a unique appeal. A small electric kettle is invaluable for making the early morning cup of tea just as one likes it. The electric curling or waving iron is a perfectly clean and efficient article. After a shampoo, there is nothing to equal the electric hair-dryer, which projects a stream of electrically heated air, for preventing chill. Anyone who is fond of reading in bed will find comfort—especially for the eyes—in one of the numerous forms of dainty fittings which can be attached to the bed-head, so as to throw soft, diffused light just where it is wanted. There is a great variety of electric bed-warmers, free from the drawbacks of the usual forms which involve water—and trouble.



AN ELECTRIC SUBSTITUTE FOR THE HOT-WATER BOTTLE: THE MILLIWATT ELECTRIC HEATING CUSHION.

The Milliwatt Cushion (13 in. by 15 in.) generates heat when connected to an electric circuit, and may be attached either to a wall-plug or lamp socket, by a flexible conductor 3 yards long. It may be used either in bed or when sitting in a chair, and applied to any part of the body for alleviating neuritis and kindred maladies. It is covered with a detachable white pillow-slip.

[Continued on page 1.]

## AN AMAZING ESCAPE: THE FORESTI CAR "CRASH" AT 150 MILES AN HOUR.



SIGNOR JULES FORESTI'S 450-H.P. DJELMO RACING MOTOR-CAR SOMERSAULTING AT THE MOMENT OF THE ACCIDENT: THE CAR "CRASHING" AT 150 MILES AN HOUR.



SHOWING SIGNOR FORESTI (X) BEING THROWN FROM THE CAR'S COCKPIT: THE 450-H.P. DJELMO MEETING DISASTER ON PENDINE SANDS.



SIGNOR FORESTI'S 450-H.P. DJELMO WRECKED AT 150 MILES AN HOUR: ANOTHER PHASE OF THE ACCIDENT, DURING WHICH THE CAR TURNED TWO SOMERSAULTS.



SHOWING THE TRACKS ON THE SAND: THE CAR AFTER IT HAD SKIDDED, ZIG-ZAGGED, TURNED, STRUCK A FLAG, AND SOMERSAULTED TWICE.



AN AMAZING ESCAPE: SIGNOR FORESTI BEING HELPED AWAY FROM HIS WRECKED CAR.

On November 26 Signor Jules Foresti, the Italian racing motorist, had a most amazing escape from death on Pendine Sands, Carmarthenshire. He was attempting to establish new world-speed records in his 450-h.p. Djelmo



THE END OF SIGNOR FORESTI'S ATTEMPT TO BEAT THE STANDING MILE RECORD ON PENDINE SANDS: THE WRECKED 450-H.P. DJELMO CAR AFTER THE ACCIDENT.

car. He was attacking the standing mile record, and was on the return journey of the measured mile, when his car skidded off the course while at a speed of 150 miles an hour, zig-zagged for some yards, turned towards the sea, struck a flag, and turned two somersaults. Before the second somersault, the driver was thrown from the cockpit. Everyone thought that he had been killed, but, as spectators rushed to the smoking wreckage, he staggered from it. Taken to his hotel, he was found to have a damaged shoulder, a cut under the eye, and other minor injuries. He afterwards said that the car had struck a soft patch of sand; and he added that he believed that the facts that he had hung on to his wheel as long as he could and had kept his head down inside the cockpit had saved him.

## THE WORLD OF WOMEN.

Dolls and Mannequins. The Duchess of York takes a great interest in the Mothercraft Training Centre at Cromwell

House, and was pleased that the new hostel in connection with it should be named after her daughter. She has promised to attend the ball that is to be held on Dec. 8 at Claridge's, in aid of the Princess Elizabeth Hostel. A novel feature of this is the mannequin parade, in which a number of the prettiest young girls in society are to take part, including Lady Kathleen Crichton and Lady Maureen Stanley. Lady Plunket will lead the procession. Each girl will carry a doll dressed exactly like herself. Sir Truby King, the great baby-specialist, whose teaching is carried out at the Centre, would probably have advised their carrying dolls dressed in the latest hygienic fashion for infants. He would certainly seek to enlist all the mannequins as baby-visitors, just as he did when he started his training centre and home for babies at Karitane in New Zealand. Sir Truby has a great theory that babies need human companionship, and enjoy being talked to, so he persuaded some of the more leisurely Dunedin girls to visit the Home regularly and play



TO TAKE PART IN THE MANNEQUIN PARADE IN AID OF THE PRINCESS ELIZABETH HOSTEL: LADY KATHLEEN CRICHTON.

with the babies.

guests were quite the most striking feature. Practically every woman present had a little bunch of orchids, roses, or carnations pinned high on the right shoulder, a most welcome change from the usual exotic artificial flower. And, perhaps because the majority were wearing black velvet—such an ideal setting for wonderful jewellery—more family heirlooms were worn than at any wedding of recent years. Hats in particular were loaded with lovely diamond or emerald brooches, while the pearls and diamond necklaces would have certainly been enough for a large number of the proverbial kings' ransoms.

Lady Doris The Duke and Vyner. Duchess of York

last week paid a visit to Mr. Clare Vyner and Lady Doris Vyner at their Yorkshire home, Studley Royal. Lady Doris Vyner, who is the daughter of Lord March, the Duke of Richmond's heir, and one of the Duchess's most intimate friends, was looking forward just about this time last year to accompanying the Duchess on her Australian tour, as one of her Ladies-in-Waiting, but it was decided later that she was not strong enough to undertake such an arduous journey, and her place was filled by the Hon. Mrs. John Gilmour. It was a great disappointment, but when she heard of the severe strain imposed on the Duchess and her

suite, she must have felt the decision was a wise one.

Hunting in the Rain.

The two Spanish Princesses, who have been enjoying themselves immensely in London, were un-

lucky in the weather when they spent a week-end with Lady Ednam at Himley Hall, and went hunting in the rain. The day they were out with the Quorn the rain hardly stopped, and the Queen of Spain, who, with Lady Ednam, watched them from her motor-car, must have felt that the climate of her own country had let her down badly in giving her young daughters such a soaking. But the young Princesses thoroughly enjoyed themselves. Lady Ednam, who is the Duke of Sutherland's sister, has been accustomed to horses all her life, and when she was a child one used to see charming pictures of Lady Rosemary Leveson-Gower on horseback. She had a house-party for her royal visitors, including Lady Patricia Ward and the Dudley twin brothers, the Duchess of Sutherland, and Lord and Lady Alastair Innes-Kerr.

Lady Wimborne.

Lady Wimborne, who last week gave a dinner for the Queen of

Spain and the Infanta Beatriz at Wimborne House, has for years been a friend of the Queen. Both the King and Queen of Spain were present last year at the wedding of her elder daughter, the Hon. Rosemary Guest, to the Hon. Gilbert Hay, younger son of Lord Erroll. Wimborne House has seen many brilliant entertainments, but, as the visit of the Spanish Queen to England is private, and most of the parties arranged for her have been on a small scale, Lady Wimborne's after-dinner dance was a small gathering of some of her more intimate friends, and friends of her two sons and her daughter, Miss Cynthia Guest, contemporaries more or less of the young Infanta.

Lady Dalkeith's Baby.

Lady Dalkeith, wife of the Duke of Buccleuch's heir, has now a second little daughter. Her eldest child, Lady Elizabeth Scott, is five years old, and her boy, Lord Eskdale, a year younger. Lady Dalkeith is a member of the numerous Lascelles family, and has, indeed, hosts of relations. Her mother, Lady Sybil Lascelles, was a daughter of the tenth Duke of St. Albans, and is sister of the present Duke. Lady Sybil died when her elder daughter was only ten

years old, and the two girls lost their father, Major Frank William Lascelles, three years later, so it is very pleasant to think of Lady Dalkeith with a happy little family of her own.

Lord and Lady Dalkeith are both fond of country life and outdoor sports, and are fine riders, and their love of horses seems to have been inherited by their eldest daughter. They also share an interest in politics. Lord Dalkeith represents Roxburghshire in the House of Commons, and Lady Dalkeith speaks well on political questions. Lord Dalkeith is Joint Master with his father, the Duke of Buccleuch, of the Duke of Buccleuch's Hunt, which celebrates its centenary this year.

A Woman Sculptor.

It is interesting to hear the suggestion that the sculpture of the memorial to Miss Gertrude Bell, which is to be placed in the Museum at Bagdad, and which has been designed by Mr. J. M. Wilson, may be executed by Miss Anne Acheson. The selection of a woman sculptor would certainly be appropriate,

though the committee in Bagdad that is arranging for the memorial would not, of course, be influenced by that consideration. Miss Acheson's work, which has been seen at several Royal Academy Exhibitions and at many others, is charming and distinctive, but her portrait medallions and busts are probably less well known than the delightful leaden child figures she does for gardens.

Gladys Lady Swaythling has two of these

jolly little figures in her garden at Townhill Park. The owner of another beautiful garden commissioned Miss Acheson to do life-size figures of two of her grandchildren for the centre of her rose garden. They stand there on a pedestal in the pond, a graceful, laughing pair. Miss Acheson must have infinite patience with her child models, and an ingratiating manner, for she would never otherwise get these studies of youngsters in their merriest or most interested moods.

Backsheat in the shape of chocolate has something to do with it.

The war and the following years made a great break in her career as sculptor, for she then turned her talent and ingenuity to the service of wounded soldiers. Those who visited the wonderful place in Mulberry Walk, where papier-mâché splints were made by artists and other volunteers, will remember the stories they heard of Miss Acheson's extraordinary skill in taking casts from sensitive wounded limbs, in order to make perfectly fitting splints, and of her clever devices for using these splints in the most difficult cases.



THE WEDDING OF LADY MARY THYNNE, THE YOUNGEST DAUGHTER OF THE MARQUESS OF BATH, TO LORD NUNBURNHOLME: THE BRIDE AND BRIDEGROOM LEAVING ST. MARGARET'S, WESTMINSTER.

out will always remember her as the ideal bride. Quite the most charming incident of the whole wedding was the way the new Lady Nunburnholme paused for a few seconds on the steps of the West door so that her admirers in the crowd might have a chance of seeing her lovely frock and veil, instead of hurrying away in the manner of most modern brides.

Inside the church, apart from the fair, pale beauty of the bride herself and her child bridesmaids—there cannot be a lovelier trio of young people than Miss Cynthia Keppel, Miss Malise Wilson, and Miss Lavinia Shaw-Stewart—the real flowers worn by the women



LADY DORIS VYNER, WHO ENTERTAINED THE DUCHESS OF YORK AT STUDLEY ROYAL.



TO START ON A WORLD TOUR ON DECEMBER 28: MISS MAUDE ROYDEN.

Miss Maude Royden starts on her world tour on December 28, when she will sail for New York. She will preach and lecture for three months in America; will take a short holiday in California; and will then go to Honolulu. She will also lecture in New Zealand and Australia; but in India and the Far East she will devote her time to studying the conditions of the countries she is visiting, and will do little, if any, public speaking.

## MIMING AS A FINE ART: STAGE GEMS AT THE STUDIO THEATRE.



"PAN AND SYRINX," A MIMED VERSION OF AN OLD GREEK MYTH: SCENE 4, "EVENING HYMN"—PRIESTESSES IN ADORATION BEFORE PAN, OF WHOM MRS. SPENCER WATSON MAKES AN IMPRESSIVELY GOD-LIKE FIGURE.



"THE PRINCESS AND THE SWINEHERD": MRS. SPENCER WATSON (RIGHT) AND HER DAUGHTER IN A MIME OF HANS ANDERSEN'S FAMOUS STORY.



"THE NEST, THE BIRDS' BALLET": THE CUCKOOS IN "A WHIMSEY TO MUSIC BY COUPERIN," PLAYED ON THE VIRGINALS.



HANS ANDERSEN IN MIME: THE PRINCE, HAVING THROWN OFF HIS SWINEHERD DISGUISE, FLOUTS THE PRINCESS: (L. TO R.) FELICITÉ DEANE, MARY SPENCER WATSON, MRS. SPENCER WATSON, AND BUDGE DEANE, IN A SCENE FROM "THE PRINCESS AND THE SWINEHERD."

The art of miming, on a miniature stage, has been brought to an exquisite pitch of beauty and precision by Mrs. Hilda Spencer Watson, the wife of the well-known artist, assisted by her daughter, Mary, and other members of her small but highly trained company. At Swanage, near her home, she has for some years run a "little theatre" on the sea front, producing annually mimes, masques, and ballets of her own designing. Recently London has had an opportunity of enjoying her work in this delightful art-form, as on November 14 she began a four weeks' season at the little Studio Theatre in Kensington, at 170, Warwick Road, with the entrance at 38, Warwick Gardens. The programme included "The

Princess and the Swineherd," from Hans Andersen; the Greek legend of "Pan and Syrinx"; and "The Nest, The Birds' Ballet," described as "a whimsey to music by Couperin," together with some song interludes. The stage setting is very simple, merely a framework with three tall arches, with semi-circular steps before each and a throne in front of the central arch for the principal figure. The music is of an antique character played on the virginals. Of the personal performances a "Times" critic writes: "It is essentially miming to a story told or music played or sung, with lyrical excursions into dancing. . . . In its own convention it is as complete and finished as an illuminated page."



THE WASHING LINE: A WHIMSICAL TABLEAU IN "THE NEST, THE BIRDS' BALLET," WITH MRS. SPENCER WATSON AS LE DODO, OU LA DILIGENT.

## CHRISTMAS PRESENTS

TIME HAS HONoured THE BEAUTIFUL OLD TRADITION OF EXCHANG-

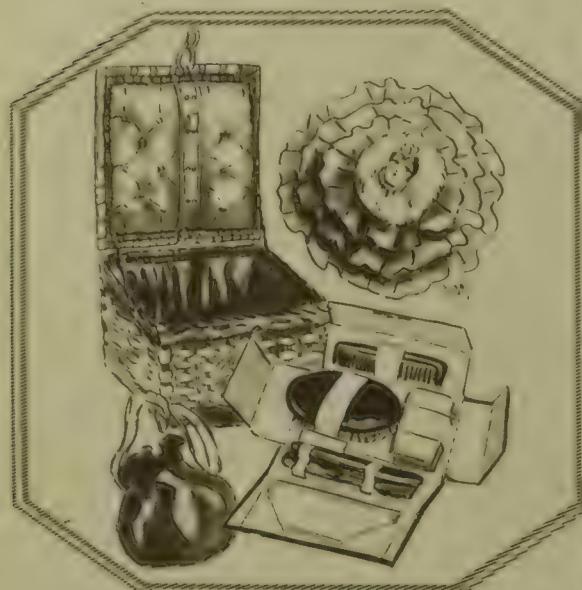
ING GIFTS AT CHRISTMAS, AND IT IS OUR PART TO CHOOSE WISELY AND WITH THE SYMPATHETIC EYES OF FRIENDSHIP. THE



Above are suggestions which will please the woman who loves pretty accessories. The casket of Soirée toilet luxuries can be obtained for 10s. 6d., and the decorative vase of bath crystals for 5s. 9d. Below is a bag in batik leather costing 21s., and a "bobbed hair set" at the same price. They are from Boots, Regent Street, W.

On the right are two lovely gifts in tortoiseshell from Mappin and Webb's, 158, Oxford Street, W. The trinket box, mounted with silver, costs one guinea, and £2 2s. secures the cigarette-case, which is quite flat.

An offering every family will appreciate is the box of Cadbury's delicious chocolates pictured at the top in the centre.



Useful and inexpensive gifts at Gamages, Holborn, E.C. The padded work-basket lined with satin is 12s. 6d.; the pretty nightdress sachet of moiré ribbon and marabout, 12s. 11d.; and the man's dressing-case 13s. 6d., in real morocco grain leather. The leather sewing-bag, well fitted, is only 2s. 11d. By the way, there is a marvellous circus for the children.



WORLD HOLDS OUT TO US ITS ENCHANTING WARES AND MAKES SUGGESTIONS, THROUGH THE FOLLOWING PAGES, WHICH STUDY THE TASTES AND POCKETS OF OLD AND YOUNG. THE SHOPS ARE ALREADY IN HOLIDAY MOOD, AND NO TIME SHOULD BE LOST BEFORE PLANNING THE CAMPAIGN. NOTHING IS TOO GREAT OR TOO SMALL TO CARRY WITH IT THE WORLD-WIDE SPIRIT OF GOODWILL FROM ALL OUR HEARTS.



Gifts to please a débutante niece from Gorringes, Buckingham Palace Road, S.W. The double row necklace of graduated pearls costs 4s. 11d., and the crystal earrings 3s. 11d. The evening bag in moiré and brilliants is 37s. 6d.; and 11s. 9d. secures the purse bag in pretty colours. There are also lovely little shell and glass trees to be secured for 2s. 11d., and 6s. 11d. in mother-o'-pearl.

Below are a captivating trio from Woollards, Knightsbridge, S.W. The "Musical Cat in Hat" actually moves and plays a tune! He costs 35s. 9d., and 12s. 9d. secures the "Muff Lady Doll" in felt. Beneath is a table decoration carried out in crackers, "My Lady's Bower," price 14s. 9d. Two splendid novelties are a ukulele for 4s. 6d. and a child's golf set for 5s. 11d.



Gloves and stockings from Debenham and Freebody's, Wigmore Street, W., are always acceptable. The silk stockings on the left with pointed heels are 8s. 11d. a pair, and the fur-lined gloves are 19s. 6d. The doe-skin gloves are 16s. 9d., and those of mocha-finished skin 11s. 9d. a pair. There are also lovely bags for day and evening. A brocade bridge bag is 27s. 6d.

# South Africa

The mellow charm of the South African Summer, with its dependable sunshine and clear bracing atmosphere, is at its best when Great Britain and Europe are Winter-bound. The sunny climate of the South is being brought nearer to Europe this Winter by means of Special Inclusive Tours, starting from Southampton on 13th and 20th January, 1928, viz.:

**1. 1st CLASS TRAVEL—£161 to £193  
or  
2nd CLASS TRAVEL—£121 to £151**

*Inclusive of:—*

- (a) Return ocean passage to Cape Town by Royal Mail Steamer.
- (b) Alternative railway tours from Cape Town via Kimberley (diamond mines), Bulawayo (Matopos and Rhodes' Grave), Victoria Falls, Johannesburg (gold mines), Pretoria, Bloemfontein, George, Knysna, Oudtshoorn, Port Elizabeth, etc.
- (c) Hotel accommodation, catering and sleeping services on trains.
- (d) Sight-seeing trips by motor-car.

The duration of the combined inclusive tours is from eight to nine weeks, and the cost for parties of two or more persons is correspondingly lower, viz.:

	<i>1st Class Travel.</i>	<i>2nd Class Travel.</i>
Two persons (each)	£147 to £167	£107 to £126
Three persons "	£141 to £159	£103 to £117
Four persons "	£137 to £154	£100 to £113



**2. 1st CLASS TRAVEL—£122 to £147  
or  
2nd CLASS TRAVEL—£89 to £107**

*Inclusive of:—*

- (a) Return ocean passage to Durban by Royal Mail Steamer.
- (b) Alternative railway tours from Durban via Pietermaritzburg, Ladysmith and the Natal National Park, Drakensberg or Johannesburg, Pretoria, Kimberley, Bloemfontein, etc.
- (c) These tours include hotel charges, etc., as above and the cost is correspondingly lower for two or more persons.

Any variations of the tours may be arranged to meet individual requirements. The reservations are now filling rapidly. Write for Free Booklet—

“Special Inclusive Tours” (A.Y.)

Address:—

**DIRECTOR OF PUBLICITY,  
South Africa House, Trafalgar Square,  
LONDON, W.C. 2.**

## CHRISTMAS

## PRESENTS

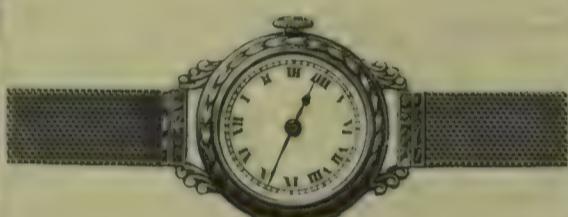
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An admirable gift for a winter sports enthusiast. A skating suit in soft orange and white wool from Harvey Nichols, Knightsbridge, S.W. It costs 7½ guineas, and is complete with skirt, jumper, sleeveless cardigan, cap, and long scarf.



Tea for more than two at Christmas festivities! A sensible household offering of the delicious U.K. tea, which is a favourite everywhere, in a decorative tin.



Souvenirs that will last a lifetime are these from the Goldsmiths and Silversmiths Company, 112, Regent Street, W. The beautiful brooch is in diamond, pearl, sapphire, platinum, and gold, and costs £20. The gold watch is £10 10s.



A lovely Chinese silk shawl which costs 6 guineas at Marshall and Snelgrove's, Oxford Street, W. There are pretty evening shawls ranging from 69s. 6d., and exquisite lacquered flowers are other distinctive offerings to be found there.



An amusing group from the Galeries Lafayette, Regent Street, W.; the home of many Paris novelties. The Golliwog "Jack-in-the-Box" scent is 19s. 6d.; the china figure holding a lamp, 42s.; and the bottle of Le Tabac Blond Cavan, 31s. 6d.

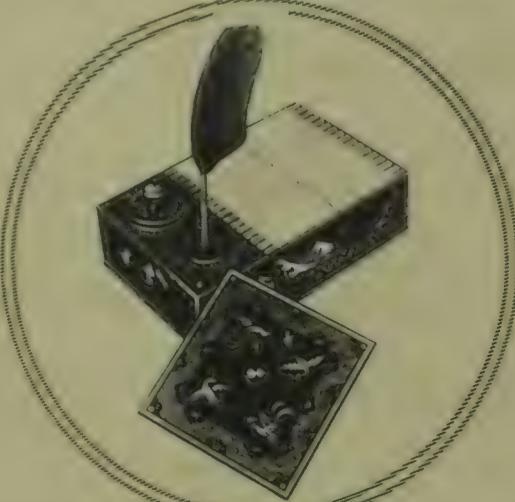


There is lovely lingerie at all prices at Robinson and Cleaver, Regent Street, W. A special Christmas offer is a ripple cloth dressing-gown for 11s. 9d.

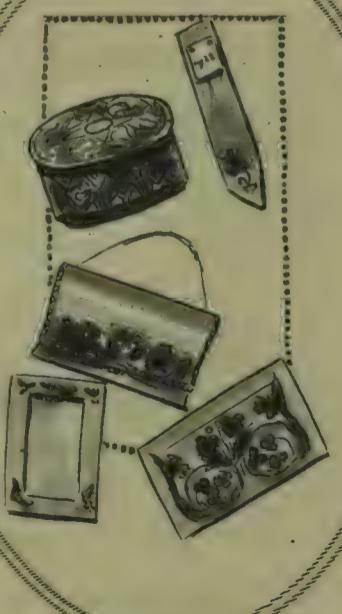


A golfing enthusiast asks for nothing more than this suede light-weight golf coat, with "zip" fastenings, which keeps out cold and rain. It comes from Burberrys in the Haymarket, S.W.

Below is a novel gift cabinet of Craven A cigarettes, which is a writing-stand as well, complete with a quill pen. It costs only 10s. 6d. everywhere.

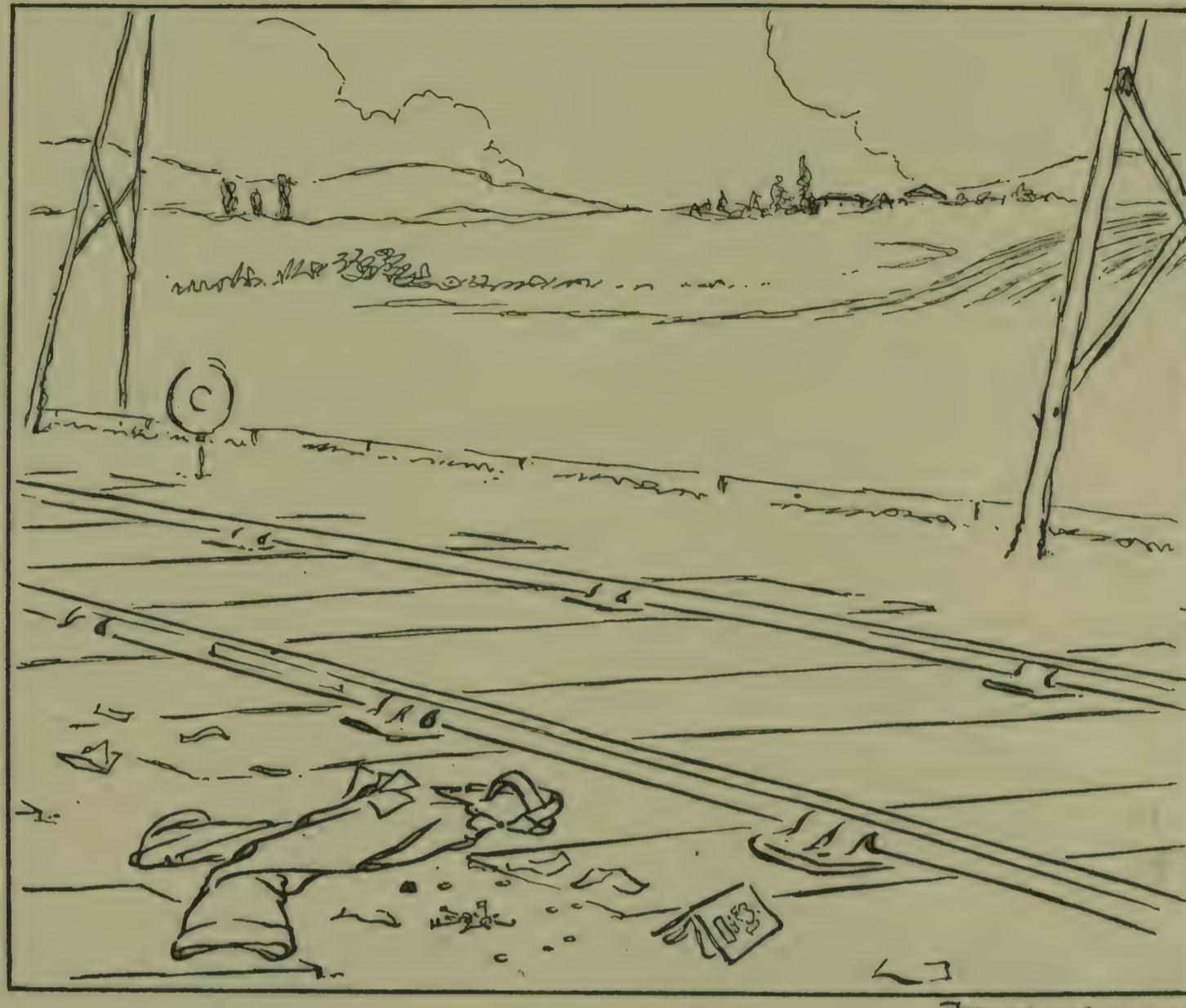


Welcome gifts from Hamptons, Pall Mall East, S.W., including a hand-painted lampshade and pendent shade, a Chinese figure lamp (£6 15s.), a silk runner panelled with brocade (31s. 6d.), and a very decorative cushion (27s. 9d.).



Beautiful hand-tooled leather-work from Liberty's, Regent Street, W. The calendar bookmarker costs only 1s. 11d., while the collar-box is £2 2s. Two guineas also the handbag, and £2 15s. the pochette below. The photo-frame is 10s. 6d.

## SOCIAL PROBLEMS



A, travelling across Europe in a Sleeping Car, finds when he wakes in the morning that one portion of his clothing, which he had placed, on retiring, on a hook by the window of the compartment, is nowhere to be seen.

The said article of attire contains, in addition to his money and his keys, his passport and his tickets, both personal and baggage.

What should A do ?

It should be hardly necessary to mention that the answer is—**LIGHT AN ABDULLA.**

*Fougasse.*

# ABDULLA SUPERB CIGARETTES

Turkish

Egyptian

Virginia

## Christmas Presents.

(Continued.)

For a Musical Family. An ideal offering to a family who are fond of music is one of the splendid "Viva-tonal" Columbia gramophones, whose reproduction of the most delicate lights and shades of harmony is wonderful. The new electric recordings have increased the realism of gramophone music, and the Columbia system enables us to have "Desert Song" records actually made in the theatre, dance records in the Piccadilly Hotel ball-room, and Christmas carols actually sung in the historic St. George's Chapel, Windsor. The "Viva-tonal" Columbia is sold at ordinary prices, ranging from portable models at £4 15s. to the horizontal grand models at 15 guineas up to 50 guineas.

FOR MUSICAL FRIENDS:  
A COLUMBIA "VIVA-TONAL."Send  
Cigarettes.

The problem of sending Christmas gifts to distant

friends invariably becomes acute as the Yuletide festival approaches, for even when one's stock of presents is complete, their despatch is often a matter of inconvenience. But tins of De Reszke cigarettes offer a ready solution of this problem. They are this year being put up in strong cardboard cases, ready for addressing to friends and for posting. The printed front of the case bears a line on which to

write one's own name, so that this ever acceptable gift arrives with an implication of all the cheer that one would wish the recipient at this happy season.

Packed ready for dropping into a letter-box, these gift-cases of De Reszke cigarettes contain respectively 200 cigarettes for 10s., 150 for 7s. 6d., 100 for 5s., and 50 for 2s. 6d.

A CASE FULL OF GOOD CHEER  
FOR £1: WHITE HORSE WHISKY.

whisky. This contains twelve baby bottles, each holding a large "double" Scotch, or a quart of whisky in all, and the bottles are fitted with the new screw-caps, which entirely obviate the use of a corkscrew. A gift of one of these cases will always win the appreciation of your friends. A pleasing alternative consists of the special "Tartan" presentation case of two or three full-size bottles, which are obtainable at the ordinary prices of 25s. and 37s. 6d. respectively.

FOR FRIENDS ABROAD: SPECIALLY PACKED  
DE RESZKE CIGARETTES.A CASE FULL OF GOOD CHEER  
FOR £1: WHITE HORSE WHISKY.

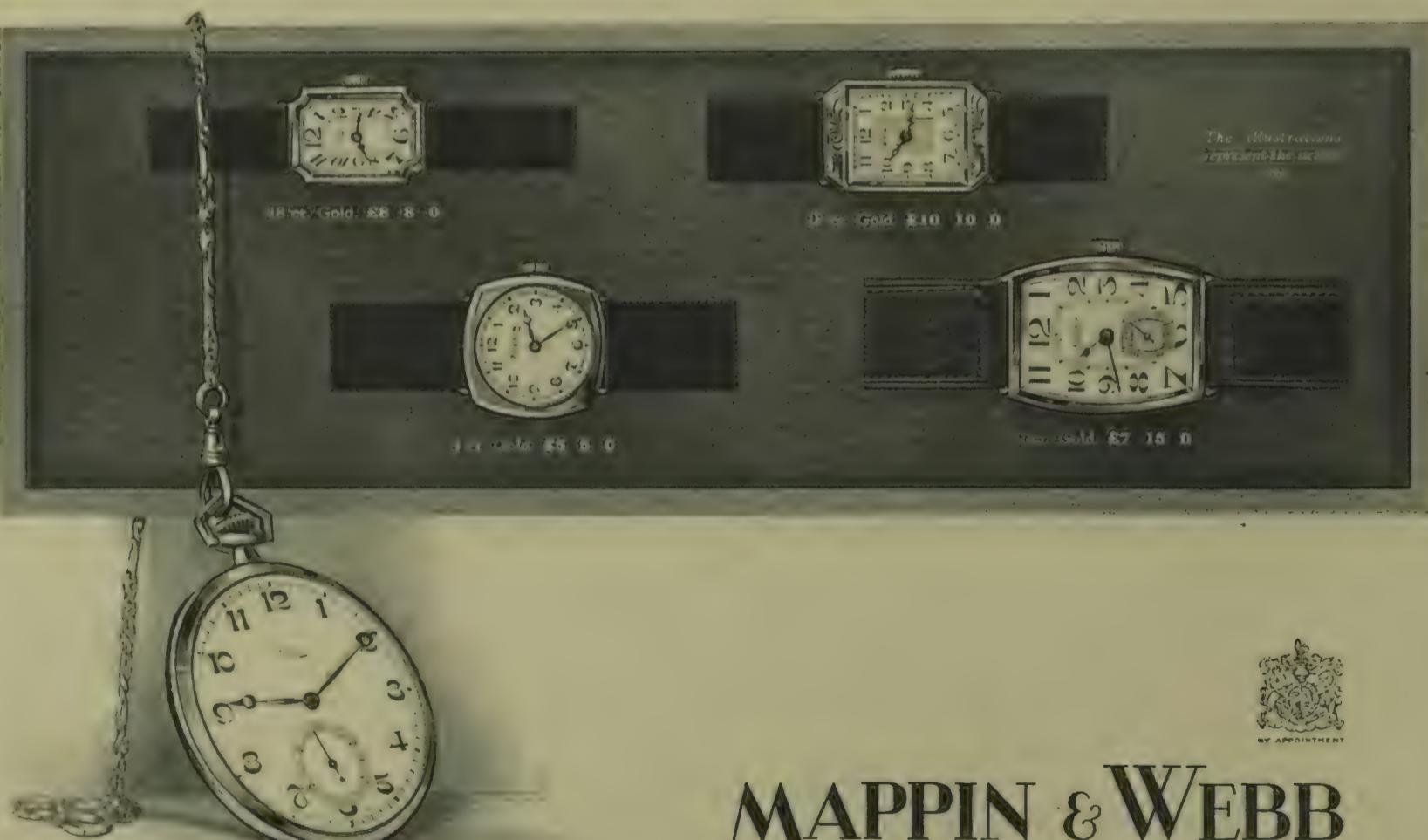
The new "Peerless" series has already achieved a great success, and there are face-creams, bath-salts, powders, and everything you can possibly want, all in the same fragrant perfume. They are obtainable at all stores of prestige. Then for the children there is a most delightful "kiddy" series, with soap, cream, and powder in tins and wrappers depicting the jolliest nursery rhymes which are everyone's favourites.

Art and  
Confectionery.

Christmas would hardly be Christmas without the gaily-coloured tempting chocolate boxes which

FRAGRANT AND USEFUL: AN ERASMIC  
GIFT BOX.

are now enlivening the displays in all the stores and confectioners' shops. Every year they seem to become more and more artistic and ingenious. One has often marvelled at the talent displayed by the artists who design the chocolate boxes of Messrs. Rowntree of York, and this year they have surpassed even their own best previous efforts. And the contents are well worthy of the magnificence of the boxes. That is one good way of making sure that your gift will give the pleasure you intend.

A FAVOURITE WITH EVERYONE:  
A BOX FROM ROWNTREES, OF YORK.9 ct. Gold Watch, £8 8 0  
9 ct. Gold Chain, £3 0 0

Mappin Watches are particularly attractive as gifts by reason of their dependability and beauty of design. Those illustrated are fitted with high-grade, fully jewelled lever movements and carry Mappin & Webb's guarantee of reliability. A Catalogue of Watches and other gifts will be sent by return of post.

MAPPIN & WEBB  
LTD.158-162, OXFORD ST. W.1. 172, REGENT ST. W.1.  
2, QUEEN VICTORIA STREET E.C.4.  
(Opposite The Mansion House.) LONDON



# "Ovaltine" ensures restful health-giving sleep

*Flora le Breton*

"I TAKE the greatest pleasure in recommending 'Ovaltine' to all my friends, especially the workers. On returning from the film studios, sometimes too tired to eat, I substitute a large cup of your excellent preparation and feel I have had a good meal. For tired nerves it is invaluable, and, taken the last thing at night, it ensures restful, health-giving sleep."

This testimony from Miss Flora le Breton is yet another tribute to the supreme merits of "Ovaltine" as a restorative in fatigue, for rebuilding worn nerves and ensuring sound sleep. It endows the system with

a wealth of endurance to withstand the strain attendant upon strenuous work or the weariness imposed by long and busy hours.

"Ovaltine" rebuilds and invigorates the system in an unequalled way. It contains neither drugs nor chemicals, but is an extraction of Nature's best restorative foods—malt, milk, and eggs—highly concentrated, delicious in flavour and rendered easily digestible by an original and exclusive process. One cup of "Ovaltine" supplies more nourishment than three eggs or twelve cupfuls of beef tea.

# OVALTINE

TONIC FOOD BEVERAGE

Builds-up Brain, Nerve and Body

Obtainable throughout the British Empire.

Prices in Great Britain  
and Northern Ireland:  
1/3, 2/- and 3/9 per tin.

Continued.]

A Seven-Day  
Shaving Set.

A useful gift every man will appreciate is the Wilkinson safety razor set pictured here, which is complete with seven lasting full hollow-ground blades and improved honing and stropping machine. Complete in a polished case, the price is 42s. This safety razor, made by the Wilkinson Sword Company, 53, Pall Mall, S.W., and sold everywhere, has three valuable advantages: it has lasting hollow-ground blades, a safety frame that can be adjusted to give the correct depth of cut, and an automatic honing and stropping machine with a new rocking blade-holder which is simple to use and efficient in operation. Sets with three and one blades can be secured for 27s. 6d. and 21s. respectively.

A Christmas  
Hint.

All the world and his wife like Virginia cigarettes, and amongst these, "Three Castles" have enjoyed an enviable reputation for very many years. Illustrated here is a decorative tin of attractive design which makes a delightful gift. It contains a hundred cigarettes and costs 6s. 6d., at all tobacconists.

## Gramophones de Luxe.

The gramophone as an entertainer has become remarkably popular during the past year, and there are reasons. The instruments are better; the improved recording

THE magnificent weather which is enjoyed by visitors to Monte Carlo all the year round enables them to practise every kind of outdoor sport. Although the Principality could boast of two very fine Tennis Clubs, the one up at La Festa and the other down in the Condamine, yet these had proved inadequate for the needs of the many players, who are yearly increasing.

It therefore behoved Monte Carlo—which prides itself on taking the lead in all social and sporting activities on the Riviera—to keep up its reputation by becoming the possessor of the finest Tennis Club on this coast. The great problem was, where to find the necessary space on which to carry out the elaborate plans that the Directors of the S.B.M. and C.E.M. had in mind. As everyone knows, there is very little spare land to be found in Monte Carlo. However, this difficulty did not daunt the Direction in question; they extended their search beyond the borders of the Principality, with the result that a large stretch of ground was purchased in France, and on this was built eventually the now completed Country Club.

As this site was all waste ground, the task of laying out Tennis Courts, etc., was a gigantic one, lasting many months, the final result of which is little short of a triumph for those



A PRESENT FOR A MAN:  
THE WILKINSON SAFETY SHAVER.

method allows of practically perfect reproduction; and also, perhaps, the "dance boom" has not been without its effect. A gramophone is now essential in every home, but—it must be a good one. "His Master's Voice" has a remarkable reputation for efficiency in both instruments and records, and anyone can buy these with perfect safety. The new

"His Master's Voice" portable gramophone makes a delightful present. During the past few months the "His Master's Voice" Company has put on the market a series of portable gramophones *de luxe*, such as the one here, which when closed have the appearance of handsome valises. They are covered in red leather, or blue, brown, or grey crocodile.

A GIFT THAT GIVES LASTING PLEASURE:  
AN "H.M.V." PORTABLE GRAMOPHONE.

## A Good Liqueur.

In these days, when ideas last little longer than a night time, one has to search considerably before finding a product which can boast of being the same to-day as it was several hundred years ago. A case worthy of note is the famous Bols gin and liqueurs. The old original recipes are still faithfully carried out, and to anyone who appreciates something really good in liqueurs, it is safe to say that these products of such ancient lineage are sure to be appreciated. With the Christmas season so near, here undoubtedly lies a wonderful opportunity for anyone who wishes to give a present of outstanding merit. There are several liqueurs to choose from—Kummel, Curaçao, Crème-de-Menthe, Maraschino,



A FAVOURITE CHOICE:  
"THREE CASTLES" CIGARETTES.



## HEDGES &amp; BUTLER LTD.

WINES  
SPIRITS  
& CIGARS

HEAD OFFICE: HEDGES HOUSE, 153, REGENT STREET, LONDON, W.1.  
BIRMINGHAM, COVENTRY, BIRMINGHAM & BRANCHES

THE HOUSE OF HEDGES AND BUTLER, ORIGINALLY ESTABLISHED A.D. 1667, THE YEAR AFTER THE GREAT FIRE OF LONDON, IN THE DAYS OF KING CHARLES II., HAS BEEN CONTINUOUSLY CARRIED ON BY THE MEMBERS OF ONE FAMILY DURING THE REIGNS OF TWELVE CONSECUTIVE BRITISH MONarchs—260 YEARS. THE CHRISTMAS WINE LIST ISSUED BY THIS FAMOUS FIRM WILL BE SENT GRATIS ON APPLICATION TO 153, REGENT STREET, W.1.

The standard first achieved by Young's Mountain Dew has always been maintained, else it could not have been awarded, as it has been when placed in open competition, the Grand Prix at Brussels in 1926 and the Highest Award at Nice in 1927.

It makes a delightful Christmas spirit for home and all festive gatherings.



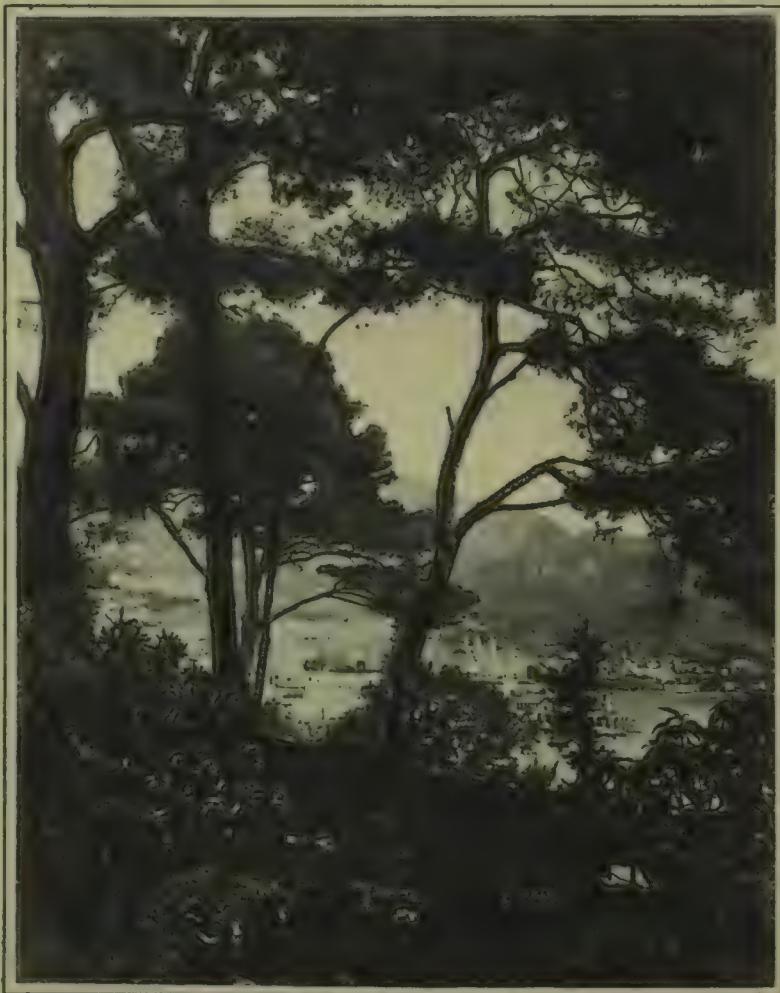
THE CHRISTMAS SPIRIT: YOUNG'S MOUNTAIN DEW WHISKY.

and cherry brandy, and, of course, the famous Bols dry gin and Bols very old Hollands gin: It needs a good liqueur to complete the end of a perfect day, especially during the Christmas Season.

A Whisky  
That Matters.

A whisky which every connoisseur appreciates is Young's Mountain Dew. This whisky was first blended in 1797 and remodelled in 1834. In those days time was not the object it is today, and blenders did not care how long it took them to produce their blend, provided it was perfect when they had finished.

## A NEW TEMPLE FOR TENNIS IN MONTE CARLO: THE COUNTRY CLUB.



MONTE CARLO SEEN FROM A CORNER IN THE LOVELY ST MARTIN'S GARDENS.

responsible for it. There is a Central Court—the duplicate of the one at Wimbledon—on which will be played all the International Matches and the big Championships. It is capable of seating 5000 spectators, every one of whom will have an equally good view; in addition to this are twenty perfectly laid-out courts, also one for smashball.

The Club itself comprises a comfortable lounge, an American bar, dressing-rooms in two divisions, for ladies and gentlemen, well supplied with the very latest type of shower-baths, cubicles for storing and drying wet clothing, etc. The equipment of the kitchens must have cost a small fortune. In these will be prepared, and cooked, all the food necessary for the Club's clients; it even has its own Bakery, containing a special oven for pastries. The Country Club can easily be reached by trams and motor-cars which pass its very doors quite frequently.

Mr. W. S. Henley, who supervised at La Festa, will be in charge of the new "Country Club," all inquiries regarding which should be addressed to him at the Club, Saint Roman.

Visitors who intend spending the Christmas holidays in Monte Carlo, and who wish to combine comfort, good cheer, and a right seasonable atmosphere, should book their accommodation at the Hotel de l'Hermitage, Monte Carlo's leading Hotel.



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London's  
New Social  
Centre

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**OPENS DECEMBER 10 at 8 p.m.  
and thereafter every Thursday and Saturday at 8 p.m.**

**G**REYHOUND racing takes on a new dignity and importance at the Wembley Stadium on Dec. 10th. Every conceivable comfort and social amenity has been provided to make the Wembley Stadium London's new social centre. The true fascination and thrill of greyhound racing at its best will be experienced in surroundings as exclusive and socially correct as the best West End entertainment.

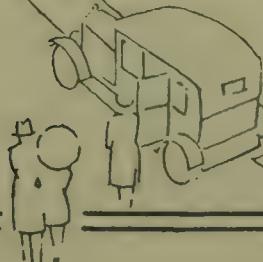
The 17,000 feet of perfect space in the old Banqueting Hall (with its unrivalled restaurant service) is an invitation in itself, whilst the Ladies' Lounge and Cocktail Bars are directly accessible from the 10/- seats.

Remember the date—Dec. 10th. You may care to make up a party.

**STADIUM  
WEMBLEY**

*Unrivalled Car Parking Facilities.*

*There is a 20-acre car park within the grounds.  
You can drive right up to the turnstiles.*



*Continued.*

**Confectionery Christmas Cards.** Hundreds of thousands of tins of Mackintosh's "Toffee-de-Luxe" are used as Christmas greetings every Christmas. To meet this demand, which grows each year, the tins are decorated with a special Santa Claus wrapper upon which room is left for the sender's names. There are dozens of tins to select from at all prices: 1s., 2s., 2s. 6d., 5s., and 10s. 6d. Amongst the novelty packages are a model motor-van, a milk-churn, a stocking, the Sheraton casket,



CHRISTMAS FARE: MACKINTOSH'S DELICIOUS BISCUITS AND TOFFEE IN PRESENTATION TINS.

and the velvet vanity-bag. There are the big "four-pounds," containing Mackintosh's "Christmas" assortment (a selection of eighteen toffees, chocolates, etc., all in Christmas dress), and Christmas "Festival" chocolate assortment. Then, amongst the chocolates—which rival their famous toffees in quality—is a most attractive satin-topped box filled with Mackintosh's "Bouquet" chocolates. A most charming water-colour picture of a girl with a bouquet has been wonderfully printed on real-satin. Its value as a gift box is enhanced by the choice of the appropriate Shakespearean quotation: "There's rosemary, that's for remembrance, And there's pansies for thoughts." This box is obtainable in 1-lb. and 2-lb. sizes. A coloured list of all these delightful gift lines will be sent to any reader on request to John Mackintosh and Sons, Ltd., Toffee Town, Halifax.



SEVERAL PRESENTS IN ONE: THE REVELATION EXPANDING SUIT-CASE.

Still Going Strong!

not only in the customary single bottles and cases of twelve, but also in special gift cases. Messrs. John Walker and Sons, Ltd., certainly live up to the true meaning of the word "whisky"—which is "water of health"—forever drop of "Johnnie Walker" that is sold is positively guaranteed pure and mature.

A Brain Wave!

If a friend of either sex doesn't possess a Revelation suitcase, then give them one for Christmas! Because everybody knows what a boon the Revelation is to those who travel—how it adjusts itself automatically to fit its contents, so that it can be packed for any trip, week-end, week, or month; how it saves the bother of taking two or three suit-cases; and it always has room for more. Secure in the knowledge that you are giving something useful and novel, and at the same time of fine quality workmanship and finish, you can go into any of the leading stores and see the extensive range of cases, starting at 19s. 6d. and going up to 30 guineas and more.

Where to Shop for Men.

Women are always in a quandary to know what to give a man; and Gieves, of Bond Street, the well-known man's outfitters, are making a special point this Christmas of giving women the opportunity of shopping at a man's shop, and finding at once the things which will please him most. The display of ties, socks,

It is good news indeed that at this time of the year "Johnnie Walker" whisky can be obtained

gloves, dressing gowns, pyjamas, sticks, umbrellas, etc., is wonderful in its infinite variety in taste and price, and an early visit should be made in this direction.



FULL-SPEED AHEAD AT CHRISTMAS TIME: JOHNNIE WALKER WHISKY.

Useful Presents.

In large families, where Christmas gifts are most popular when they are of a practical nature, the word Luvicca holds forth many possibilities for acceptable presents. For instance, the woman who is clever with her needle can make very inexpensively pretty pyjamas, blouses, and children's frocks; while for the men-folk, shirts, soft collars, and pyjamas can be obtained in the shops at very moderate prices. Luvicca is Courtauld's famous artificial silk fabric, which is wonderfully smooth and supple, and washes and wears splendidly. It is obtainable at all the leading stores, both by the yard and ready made up into attractive garments of all kinds.

However limited your purse, you can be sure of giving a maximum amount of pleasure if you offer your friends their favourite cigarettes at Christmas time. Player's Navy Cut, which are universally popular, are obtainable in the decorative tin pictured



WELCOMED BY ALL SMOKERS: PLAYER'S CIGARETTES.

here, containing 50 or 100 cigarettes. These tins are obtainable everywhere at 2s. 6d. and 4s. 6d. respectively.

## Messrs. SOTHEBY & CO., 34-35, New Bond Street, London, W.1

Forthcoming Sales by Auction, each SALE commencing at ONE o'clock precisely.

Dec. 5th—FINE BOOKS and SUPERB BINDINGS, the property of the late Lieut.-Col. SIR GEORGE L. HOLFOORD, K.C.V.O.

Illustrated Catalogues (45 plates, including 12 in colour), one guinea.

Dec. 6th—OLD ENGRAVED and MEZZOTINT PORTRAITS, FRENCH ENGRAVINGS, COLOUR PRINTS, etc., including the property of VICTOR RIENAECKER, Esq., 40, Stanley Gardens, Hampstead. Illustrated catalogues (4 plates), 2s.

Dec. 7th—Valuable PICTURES and DRAWINGS by Old Masters, comprising the property of WALTER E. TOWER, Esq., of the LORD WALSINGHAM, and of W. SHAW STEWART, Esq.

Illustrated catalogues (4 plates), 2s.

Dec. 12th-13th—MODERN ETCHINGS.

Dec. 15th, 16th, 21st and 22nd—OLD ENGLISH SILVER, and FURNITURE, CHINESE CARPETS and WORKS OF ART.

Dec. 19th—FINE GREEK VASES and other ANTIQUITIES, including the property of GLYN PHILPOT, Esq., R.A., and of SIR WILFRID PEEK, Bt., Decd.

Illustrated catalogues may be had.

Dec. 20th-21st—ENGRAVINGS and MEZZOTINTS by Old Masters.

Dec. 19th-22nd—BOOKS.

Sales on view at least two days prior. Catalogues may be had. Printed lists of prices and buyers' names may be purchased after each sale. Particulars on application. No priced catalogues are issued.



SALE DEC. 19th. A FINE BLACK FIGURED VASE.

Dec. 8th—DOGS and CATS, in Pottery, Porcelain, Enamels, etc., the property of FREDERICK W. COUSENS, Esq., Veterinary Surgeon to H. M. King George V., including fine series of Greyhounds, Setters, Retrievers, Pugs and Bulldogs.

Illustrated catalogues (2 plates), 1s.

Dec. 9th—OLD ENGLISH and IRISH GLASS, comprising the property of WALTER E. TOWER, Esq., of the late SIR SIDNEY COLVIN, of the REV. LEWIS GILBERTSON and of Miss ALGERINA PECKOVER; also OLD ENGLISH FURNITURE comprising the property of ARTHUR REDMAYNE, Esq.

Dec. 12th-15th—Important ILLUMINATED MANUSCRIPTS, comprising the property of Miss ALGERINA PECKOVER, of SIR HUBERT M. MEDLYCOTT, Bt., and of M. JEAN BLOCH; also Valuable PRINTED BOOKS, AUTOGRAPH LETTERS, ORIENTAL MANUSCRIPTS, etc.

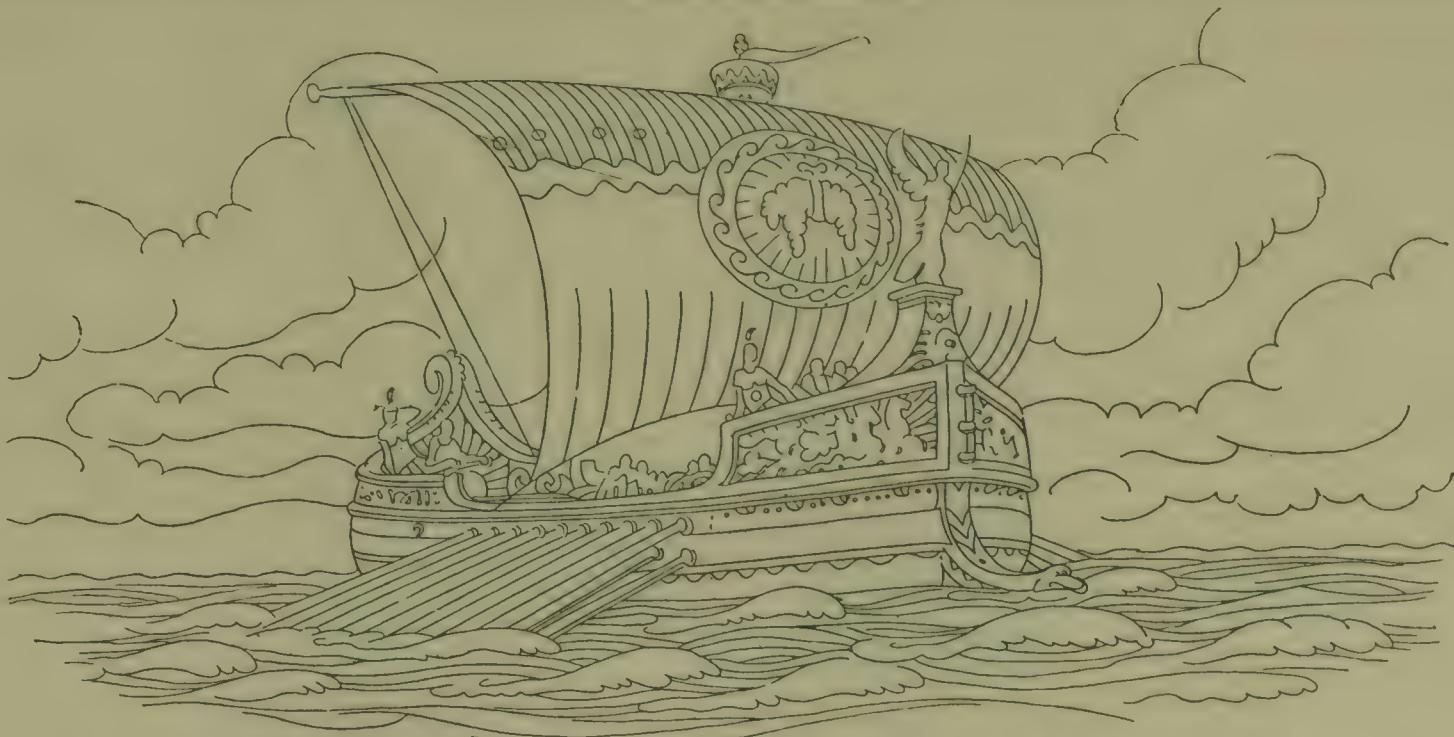
Illustrated catalogues (13 plates), 6s. 6d.



SALE DEC. 12th. A PAGE FROM AN ITALIAN ILLUMINATED MSS. C 1000.



SALE DEC. 7th. OIL PAINTING, "VIRGIN AND CHILD," BY CIMA DA CONEGLIANO—14 in. x 11 in.



## A wonderful voyage of discovery

**S**UCH was the quest of Jason, over the world for the Golden Fleece—of Leif, son of Eric the Red, sailing into the sunset—of Frobisher, piercing the ice-bound north—great captains, masters of every wind that left the cave of Aeolus. So, too, can you make the 'Voyage Wonderful' in music—crashing tempestuous symphonies—murmuring songs of the soft eventide—deep, even chants of the strong night wind—fitful and wayward fantasies, high or low, sudden or slow. Seated at your 'Pianola' Piano, you are your own captain—you can explore new seas now charted, new lands now known—you are master, alike of the narrow seas and the wide oceans of all the mystery realm of music.

## The 'PIANOLA' PIANO

REG. TRADE MARK

enables you to play any and all music, with the technique of the great masters and your own personal expression. Its unique and exclusive devices give you full command.

*With the Metrostyle* you are master of all the subtleties of time and speed and can interpret the whole meaning of the composer.

*Through the Reproducing Action* and the wonderful 'Duo-Art' rolls, you can follow and repeat the renderings by the greatest living executants of the world's masterpieces of musical composition.

*"The World's Music" Series of AudioGraphic Rolls.* No other instrument carries with it the backing of the vast Aeolian libraries of rolls. In "The World's Music" section alone hundreds of the world's greatest musical authorities—pianists and conductors have collaborated to produce a library unique in the understanding of music that it gives, and the easy perfection in which it can be played.

*You can buy the 'Pianola' for cash if you wish, or if more convenient an exceptionally generous easy payment scheme is available. Full exchange value will be allowed for your present piano.*

*With the Themodist* you govern the melody, separating it clearly and distinctly from its intricate accompaniment.

*And then a Piano*, if you close the pedals and controls you have before you a piano of world-famous make, and perfect in every way for hand playing.

**THE AEOLIAN  
COMPANY LTD.**  
AEOLIAN HALL  
131-137, NEW BOND ST. W.1

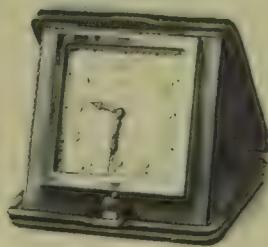




## CHRISTMAS PRESENTS



Diamond and Rose Diamond  
Alsatian Brooch.  
£42 10 0



8-day Clock, with square Luminous  
Dial, in Pigskin, Travelling Case.  
£5 10 0



Diamond, Rose Diamond, Sapphire, Platinum  
and 15 ct. Gold Brooch.  
£25 10 0



White Mother-o'-Pearl  
and 18 ct. Gold Links.  
£2 2 0 per pair.



Sapphire, Diamond, Platinum and  
15 ct. Gold Brooch.  
£7 10 0



Cut Glass Powder Bowl  
with Ivory Lid.  
Diameter 4½ ins.  
£4 0 0



Sterling Silver-gilt and Enamel  
Houbigant Powder Box, set Marcassite  
decoration. Mirror in lid.  
Various colours. £1 6 0



Fully Jewelled Swiss Lever Watch in  
18 ct. Gold on 18 ct. Gold Milanese Bracelet.  
£16 10 0



Sterling Silver Automatic Cigar  
Lighter, with Nest of 4 Ash Trays.  
£3 17 6



Regent Plate Box, with pull-off Lid.  
to take box of dates.  
£1 11 6

ILLUSTRATED  
GIFTS BOOK  
UPON REQUEST

*The*  
**GOLDSMITHS  
& SILVERSMITHS  
COMPANY LTD**

JEWELLERS & SILVERSMITHS TO H M THE KING.

112, REGENT STREET, LONDON W.1.

(Corner of Glasshouse Street)

## THE LATEST DISCOVERIES AT CYRENE.

(Continued from Page 994.)

A great part of the Sanctuary is now uncovered and the visitor may inspect the various edifices in the old streets. The Via Sacra, that descends from the Agora to the Fountain of Apollo, hewn out of the rock, in accordance with the tradition of the founder of the city himself, in the seventh century B.C., enters the Sanctuary across a monumental *Propylaeum*. Past the *Propylaeum* is a fountain for washing, then the Plutonium, which is a group of three little temples dedicated to the divinities of the infernal regions; then, passing by other monuments, one arrives at the principal temple, that of Apollo. Before it is the altar, and all around are numerous minor temples, other fountains, various monuments, and finally, sanctuary within sanctuary, another group of structures—temples and altars, for the cult of Artemis, sister of Apollo. On the eastern side of the Sanctuary are two Roman thermal establishments; at the western portico is a Greek theatre.

Among the discovered buildings the most important are the temple and altar of Apollo, which trace back to the period of the foundation of Cyrene. The temple, in its primitive shell, is among the most ancient and interesting of Greece. It is sufficient to say that its walls were originally made of bare bricks between wooden beams, like the Minoan palaces of Crete and the oldest houses of Troy. The altar, 70 ft. long, is one of the largest in the Hellenic east, and in the fourth century received a gorgeous marble covering, that has a strange story. When Christianity, triumphant, put an end to the cult of Apollo, the marble slabs of the altar were taken away from the monument and used as paving-stones in the Byzantine baths. A block of marble, left by some oversight in its original place, caused the other pieces to be identified and restored this year, one by one, to their original place; so that the altar was, bit by bit, reconstructed as it used to be in antiquity, in a manner that is well-nigh miraculous.

Naturally, the excavations of the last few years have yielded new statuary of the first rank, that is in the process of study. Let us mention, among others, a statuette in iron that authenticates the experiments made by the Greeks, at the beginning of their history, to employ this metal also for the purposes of art; marble torsos of the sixth century B.C.; the bronze head of the victor in some debate, a rare and fine original of the fifth century B.C.; a superb likeness of Agrippina, a perfect rendering of the tormented soul and unhappy life of the wife of Germanicus.

The contribution that Cyrene has brought, and still continues to bring, to the history of ancient sculpture, is enormous, and our photographs furnish a small but eloquent piece of it. Cyrene, which flourished, so it is said, for thirteen centuries, preserves magnificent documents of art of all this period, and restores many examples of original Greek sculpture from the beginning to the end of that art; original Roman sculpture, especially portraits; and finally, and in great quantity, Roman copies from Greek originals here lost, which are often, as is well known, our only means of knowing the finest efforts of the great Greek sculptors.

Cyrene has not so far revealed any new schools of art, independent of that of Greece itself, but it has copiously enriched and completed what we know of ancient sculpture and its monuments, and already it may be said of them that in themselves they would suffice in order to trace the historical design of ancient sculpture.

To the beauty of art, Cyrene also joins the beauty of nature. The picture is worthy of the frame. The grandeur of the ruins, the splendour of the artistic specimens, the interest of the epigraphic documents, are completed by vast and impressive scenery terminated on the horizon by the blue stretch of the Mediterranean. Cyrene, from the point of view of nature and the grandeur of the surrounding scenery, is reminiscent of the sanctuary of Delphi in Greece, and, if the latter is more wild, more imposing, and more rich, the former can boast, in addition to the sanctuary, the ruins of an entire city, and the enormous necropolis that knows no equal. The results already obtained are very great, although the work accomplished is less than a hundredth part of what still remains to be done.

Next spring the excavations will be resumed from the temple of Apollo and the Kyra fountain. From numerous signs I am able to expect another very important zone. From the plain of the sanctuary rise two wide steps, at the summit of which the last spade-strokes were actually given this year, and soon emerge walls of buildings yet unknown, while in the rocks from which springs the fountain may be seen carvings and may be read inscriptions that betray the place of worship. There is more certainty than hope of finding still more. Perhaps treasures of art are hidden barely a few inches from where the excavators have stopped this year; and, therefore, hardly is one campaign terminated than the desire is already burning to begin another to satisfy the constant yearning to know and to see resuscitated ancient places, especially when, as at Cyrene, they are rich in works of art and memories mythical, poetical, and historical.

### "OLD VIC" REVIVAL OF "MUCH ADO ABOUT NOTHING."

If we must have revivals of "Much Ado About Nothing," and the three characters of Beatrice and Benedick and Dogberry are the only excuses for frequent revival, such a brisk, forthright rendering as that supplied by the "Old Vic" Company at the Lyric, Hammersmith, is the right way of attack. The treatment of Hero by her prig of a lover and the tameness of her spirit under such affront grow more and more repugnant to modern sentiment, and nothing the producer of to-day can do has the power to make the more melodramatic side of the story plausible or tolerable. Young players, then, who essay the rôles of Claudio and the bride he so insanely suspects, have to struggle against a serious handicap, and it says much for Mr. Eric Portman and Miss Helena Pickard that they make us frequently forget the crudities of the playwright's characterisation. Here Shakespeare certainly nodded—he did not trouble to humanise elements he took over from Ariosto or Bandello. It is a different matter with his own creations, "Dear Lady Disdain" and her Benedick; though even in their exhilarating battle of wits there are phrases of double meaning Elizabethan in their innuendo. The best method with these nowadays is to take them with a leap, and that is what Miss Sybil Thorndike does in a performance full of vivacity and mocking humour. There is welcome pace in this Beatrice's delivery of her sallies, just as there is in the responses of her bluff Benedick, Mr. Lewis Casson. Nor does Mr. Hay Petrie let down the scenes of Dogberry, that full-fruited jack-in-office, that immortal "ass," who still lives on the stage, though it is three centuries and more since Shakespeare shaped him from some Warwickshire prototype. Let us be thankful, then, for Beatrice, Benedick, and Dogberry, and for their "Old Vic" impersonators.



## RADIO NOTES.

MUCH information of interest to radio listeners is contained in a booklet which is being issued free by the B.B.C., and is entitled "Oscillation." Explanations as to the cause of, and cure for, oscillation are given in simple language, and the humorous illustrations by H. M. Bateman drive home many of the points discussed in the text. A valuable section of the booklet contains estimates as to the number of valves required for loud-speaker reception, and is of special interest not only to those who already possess receiving-sets, but also to the many people who are proposing to instal radio in the home for the first time. The figures which follow are based upon the assumption that the best possible loud-speaker reproduction is desired.

Daventry (5XX): Over 150 miles, 5 valves (including 2 H.F.); 100 to 150 miles, 4 valves (including 1 H.F.); 30 to 100 miles, 3 valves (minimum); up to 30 miles, 2 valves (minimum).

New Daventry (5GB): 50 to 100 miles, 4 valves (including 1 H.F.); 20 to 50 miles, 3 valves; up to 20 miles, 2 valves.

Main stations (B.B.C.): over 15 miles, 4 valves (minimum); 5 to 15 miles, 3 valves (minimum); up to 5 miles, 2 valves (minimum).

In addition, the booklet contains other information which is well worth acquiring by every broadcast listener. Copies are available free on application to the B.B.C., Savoy Hill, London, W.C.2.

Experienced radio listeners realise that good quality reception does not rest with the receiving-set alone, however excellent are its circuit arrangements. Often it is surprising to find amongst friends, here and there, that a fine receiver is being used in conjunction with an out-of-date loud-speaker, in ignorance of the fact that reproduction akin to the original music is to-day available at a moderate outlay. Broadcast performances by first-class orchestras, instrumentalists, singers, and eminent speakers will issue from a modern loud-speaker with a purity and volume unobtainable from an old trumpet-shaped instrument. The success of the modern loud-speaker in giving high quality of reproduction depends to a great extent upon the fact that the sound-waves are created by the invisible vibrations of a cone of large area, which is the special feature of present-day loud-speakers. In the older

types, the sound issuing from a badly designed horn, at the base of which is a small diaphragm only two or three inches in diameter, is usually inferior to that obtained from a modern instrument such as the "Amplion" cone, for example, which employs the latest acoustic principles and ensures real enjoyment of broadcast programmes.

A three-valve receiving-set, recently introduced by Brandes Radio Products, is named the "Brandeset III. A," which, prior to being made available for purchase by the general public, was tested by fifty private persons situated in fifty different centres in Great Britain. The reports of these tests were highly enthusiastic, and many remarkable performances were recorded by the participants. At Rhyl, in Wales, generally considered a bad spot for reception, sixteen stations were tuned in on the loud-speaker in one minute; and at Manchester good reception was obtained from nearly thirty stations. Other reports from Crediton in Devon, from Edinburgh, and London spoke well of the general efficiency of these receivers under test. The "Brandeset III. A" is claimed to be an ideal loud-speaker set; all English and the majority of Continental stations may be tuned in at good loud-speaker strength. Tuning is done by means of a single control, and with the aid of an improved station selector. The three valves—detector and two low-frequency—are contained, together with the remainder of the receiving units, in a polished oak cabinet, 16 inches wide, 9½ inches high, and 8 inches from front to back. The makers state that this receiver, which sells at £6 15s., has no equal at double its price in distance, selectivity, tone quality, and ease of control. Another model, the "Brandeset III. B.," has a taller cabinet with a compartment to contain the batteries. Access to the batteries, situated beneath the receiver, is obtained by hinged doors, and the whole cabinet is executed in wax-polished fumed oak, with silver oxidised metal fittings. The price for this model is £8 5s., plus royalty and accessories.

There is no article of confectionery that is more universally popular than chocolate, and in the chocolate world there is no name more famous than that of Cadbury. A box of Cadbury's chocolate is a gift equally appreciated by young and old, rich and poor. Such a gift can be offered with perfect confidence,

for it is well known that the productions of Bournville are made under clean and hygienic conditions, and everything is done to promote the health and welfare of the workers in the famous factory. Among the most attractive Bournville goods placed on the market this season may be mentioned the "King George," "Mayfair," and "Carnival" boxes. Other brands that appeal to various tastes are the plain chocolate, Cadbury's Bitter chocolate, and the Bournville Fruit and Nut chocolate. Nor must we forget to mention the famous Bournville cocoa.

The *Sketch* Christmas number is now on sale, and offers a real Yuletide feast of romance and humour. Marjorie Bowen, the distinguished novelist, contributes a delightful eighteenth-century story of romantic love which blossoms unexpectedly from a *mariage de convenance*, and Shepard's delicate illustrations capture all the elegance of the age of powder and patches. Magdalen King-Hall, the young writer whose brilliant "fake," "The Diary of a Young Lady of Fashion," roused so much interest, is represented by a clever fantasy of "relativity" entitled "A Medieval Interlude"; and Alan Kemp has written an unusual tale with an Indian setting; while Beatrix Lehmann contributes a daintily fantastic story of the Isles of Greece, and the magic that still hangs about the homes of the old gods. As for the colour pages, they are both brilliant and varied. Erté's decorative fancy is expressed by the "Ballet of the Emotions," an original and fascinating series of five pictures; Anna K. Zinkeisen has combined with Arthur Evelyn to produce a delightful set of "Renovated Rhymes for the Nowadays Nursery"; and there is a fine set of reproductions of pictures by Cottenham depicting our old friend Pierrot and his adventures in modern Paris. Then there are pictures by Ablett, Segrelles, Tadé Styka, and many other popular artists. Lawson Wood, Arthur Watts, Brightwell, and other notable humourists are well represented; and "The Lost Delight," or Love's Sweet Ardour Chilled, is an enchanting eighteenth-century playlet, written by Barbara Bingley and illustrated by Shepard's incomparable art. In addition to this feast of pictorial pages and good fiction, there is an Oriental tale with illustrations in colour; and there is the beautiful presentation plate in colour which goes with the number. This is a fine reproduction of "Pleasant Reflections," a delightful painting by Albert Collings, R.B.A., R.I.



WHITE HORSE DISTILLERS LIMITED  
GLASGOW & LONDON

## THIS CASE OF WHISKY FOR £1

A miniature case of White Horse Whisky

containing 12 baby bottles.

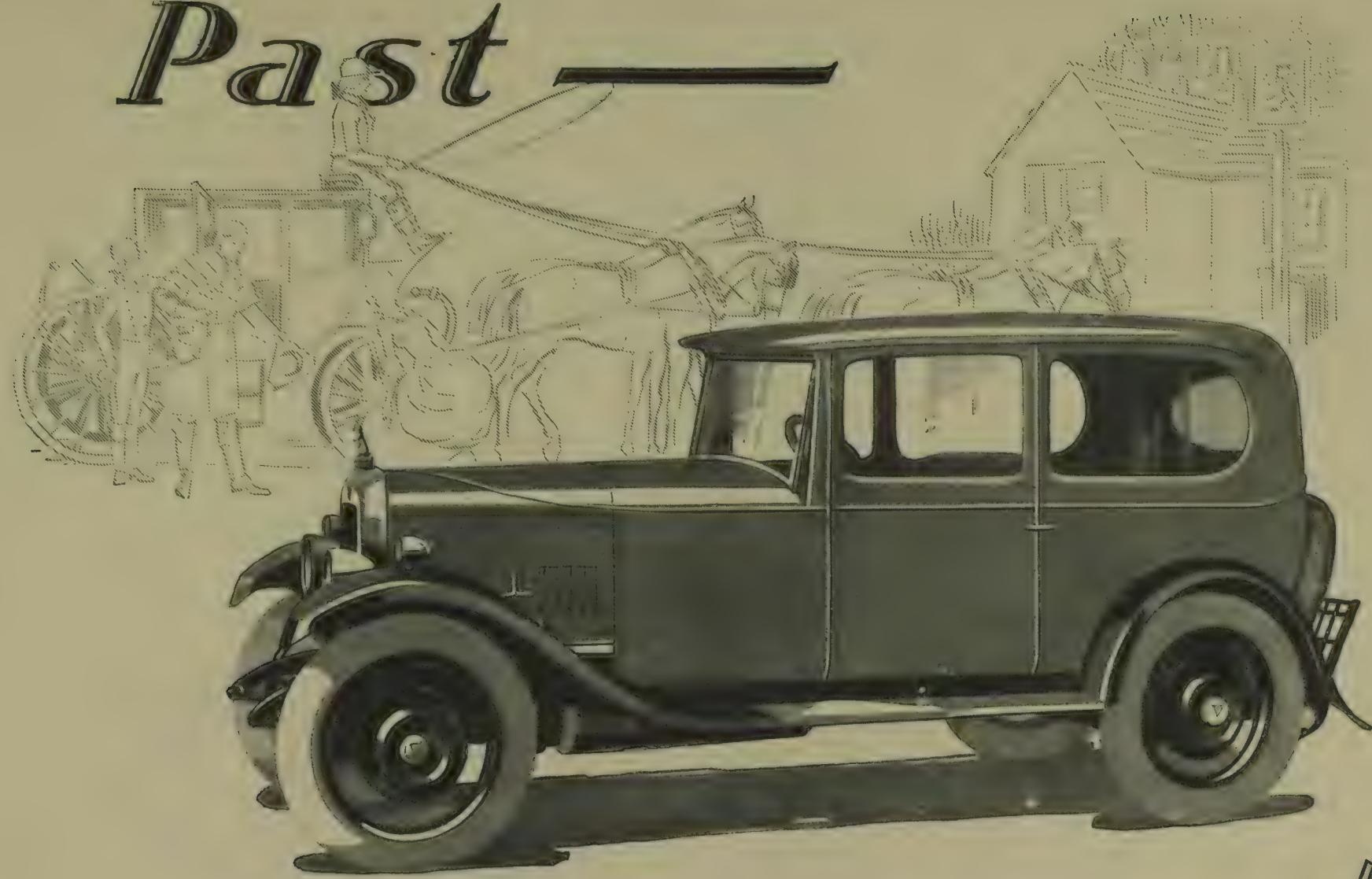
The Whisky is "Real Old Scotch" and the case is neat and well finished. It forms a really original gift for Xmas, or a golf, whist or billiard prize.

No corkscrew required!

Obtainable from your Wine and Spirit Merchant.



*Past —*



*and Presents!*

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## THE CHRONICLE OF THE CAR.

## THE "SENIOR" SINGER SALOON.

HERE are three features about the new 12-h.p. four-cylinder Singer saloon which seem to me outstanding. The first is the price, £250; the second the excellence of the four-wheel brakes; and the third the smooth running of the engine at comparatively high speeds. This is not a new Singer model, but an improved edition of the familiar "Senior." The modifications include an increase of the bore from 63 to 69, the stroke remaining at 105. This has raised the cubic content to 1571 c.c., and the annual tax to £12. The horse-power claimed is as high as 32 b.h.p. at maximum revolution rate, which I take to be in the neighbourhood of 3000.

In the main, the chassis is the same as before. There is the usual three-speed gear-box with right-hand control and visible gate, semi-elliptic springs fore and aft, and open tubular propeller-shaft with Hardy Spicer metallic cardan joints at either end. A fitting rather unusual in cars of this class and price is a ten-gallon petrol-tank carried at the rear, with which is combined autovac feed. There is also that invaluable fitting, a two-way tap, by which a reserve petrol-supply is insured.

The four-wheel brake set is operated by the Dewandre vacuum system, there being in addition the usual pair of shoes in the back drums operated by side lever. The action of the foot-brake is remarkably smooth and powerful. I cannot remember many cars of any price or size with a better system than this. A very slight pressure is all that is needed to gain full control of the car, and to pull it up in a very short distance. I did not care much for the side-brake, which had not much power.

The steering-gear is the patent Marles, which embodies a cam-and-roller action mechanism. I have had a good deal of experience with this system, sometimes finding it successful, and sometimes very much the reverse. In the case of the Singer, it provides really excellent steering, fairly high-geared, steady, and devoid of any rolling tendency. The speed ratios in the gear-box are: top,  $4\frac{1}{2}$  to 1; second,  $8\frac{1}{2}$  to 1; first,  $15\frac{1}{2}$  to 1. The clutch is of the single drive plate type, and has a nice light touch.

The coachbuilt body is a really remarkable example of what can be done for very little money

to-day. Its most important features, to my mind, are that the two front seats are separately adjustable for leg-length over a wide range, and that the upholstery is pneumatic. The cushions and squabs are covered to match the two shades of peacock-blue in which the car is finished. This is a really comfortable carriage, there being plenty of room for four normally grown adults.

A single panel windscreen is fitted, with a very handy means of opening it at the bottom. The roof is brought over the screen several inches to form a sun-visor. All four doors are surprisingly wide, and the window on the driver's right hand has a special sliding panel for signalling purposes. Special combination locks are fitted to three of the doors, operated from inside, while the car is locked by a master key in the fourth door from the outside. The dashboard is of polished red wood, the window facings being made to match it. I liked the way the instruments are fitted in the dashboard, and the convenient manner in which they have been placed. Curtains are provided to the back side-windows, and the window in the back panel. The latter is controlled from the driving seat by a cord. The only criticism I have to make against the body is that the tools are carried under the rear seat cushion, a neat arrangement, but not a convenient one. Altogether, one of the best pieces of moderate-priced coachwork I have seen for a long time.

The performance of the Singer is distinctly satisfactory. The engine, as I said, runs remarkably smoothly at all speeds, but it is specially good at anything over 35 miles an hour. The highest speed I touched on the run, with a side wind, was a shade under 50 miles an hour, a very fair performance for a car of this type. At that speed there was remarkably little noise and no vibration worth mentioning. The Singer is decidedly at its best at its higher speeds. Its most comfortable cruising pace is a genuine 35 miles an hour, a speed which it will maintain indefinitely in a very restful manner. I did not think its behaviour was quite so good below 20 miles an hour. I daresay a flat spot in the carburettor would account for it, but I certainly noticed that once the legal limit was passed the engine seemed to grow far more lively.

The springing is good without being remarkable, and the car holds the road very well. On the car I tried, there was a slight noise in the spiral bevel

gear of the back-axle on the over-run, but I understand that this is an unusual occurrence. The gears do not make much noise up to about 20 miles an hour. Gear-changing is easily and noiselessly accomplished, and I was particularly pleased with the comfortable position of the gear-lever, well away from the driver's right leg.

The Singer climbs well. Pebblecombe Hill, with its gradient of 1 in 6 at the top, brought us down to bottom gear, but on that the climb was easily finished without any fuss on a half-open throttle at a sound 12 miles an hour. It struck me that the gear ratios of this car were well calculated. The advance and retard of the magneto has a wide range, and to get the best results out of the engine it must be carefully used. This is all to the good.

The wheel-base of this interesting car is 9 ft., and the ground clearance 8 $\frac{1}{2}$  in. It is really a full-sized family car with a good deal more solid comfort thrown in than you would normally expect at the very reasonable price of £250. The lines of the body are excellent, and the whole appearance is surprisingly smart. The painting is in cellulose, with a variety of colour schemes offered for choice.—JOHN PRIOLEAU.

The firm of Raphael Tuck are famous for their Christmas cards, and every Yuletide they offer pur-chasers a bigger variety. This year the selection includes countless highly attractive designs, many beautiful series, such as the "Famous Pictures" range, "Bluebird," "Birds and Blossoms," and others. The "English Gardens" cards will delight all flower-lovers, and the "Mirth and Merriment" set are the very thing for children; while the "Pets in Miniature," the "Lucky Mascots," and the "Golden East" ranges are only a few of the new series. The Royal Family have already chosen their cards, which are prepared by the firm of Raphael Tuck, and are fine examples of Christmas-card design. The King has chosen a picture by Bernard Gribble illustrating *Britannia* leading in a yacht race; the Queen's card pictures a garden in summer time; and Princess Mary is sending a historical subject card showing Queen Elizabeth listening to one of Shakespeare's plays. The Prince of Wales's card is a reproduction of Bernard Gribble's picture, "Pioneers of Commerce"; and the Duke and Duchess of York are sending a Bernard Gribble picture of Sydney Harbour to recall their Australasian trip.

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*De Reszke Cigarettes ready packed  
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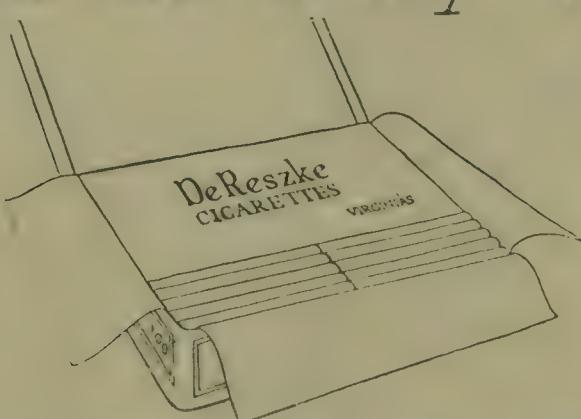
to send your parcel and whether it will stand the racket. All you have to do is to fill in the name and address spaces provided and drop the packet in the letter-box.

Nothing could be simpler, and no gift more certain of a delighted welcome.

## DE RESZKE

*with the 'Ivory' Tip*

*De Reszke Virginias  
Twenty for One Shilling  
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*Packed ready for the post;  
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*The 'Ivory' tip is the finally  
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## THE CHOICE AND

By

ANY qualms the timorous wine-buyer may cherish about "laboratory-bottles to acquire a bottle or a case of port. As a result of stringent laws in Portugal, the Anglo-Portuguese Commercial Treaty, decisions of the English Courts, and the 1927 Finance Act, it is only necessary to ask for a bottle of port to be sure of getting port; and not only a genuine port, grown in the Douro and shipped through Oporto—or rather, its suburb, Villa Nova da Gaya—but a sound, robust wine.

The descriptions of port which appear in the wine-merchants' catalogues the "full rich ruby," the "rare old fruity," and so on—make up quite a goodly number; yet, broadly speaking, there are only four distinct types: the vintage wines, the tawny wines, the ruby wines, and the white ports.

As nobody now lays down vintage wine to be consumed in the next decade, I will not weary the reader with elaborate details as to the care and storage of port. In these days, when most of us live in flats, and the architects only associate cellars with coal, we cannot do better than leave the cellar-work to the wine-merchant, and order supplies at brief intervals or as required, always allowing the wine a suitable period for rest after delivery. The cheaper "ruby" and "tawny" wines, having been bottled for quick consumption, should suffer no ill-effects from the shaking experienced in transit from merchant to customer. It should be remembered, however, that wine is a living organism, and the innocent who makes two quarts of port deputise for a pair of Indian clubs is merely developing his own constitution at the expense of the wine's!

The flat-dweller must store his wine as best he can, while putting aside all temptation to utilise the larder, which will often be too cold and is invariably draughty. A warm atmosphere is as bad for wine as a cold atmosphere, which is liable to give rise to a condition of cloudiness. A wine thus clouded, by the way, will "fall bright" of its own accord if it is properly looked after. If cupboards are used for storage they must (like a cellar) be kept dry and free from draughts or vibration. The best temperature for port is round about



WHEN THE BOTTLE OF PORT IS VERY OLD AND ITS CORK WILL NOT BEAR PULLING: USING THE DECANTING-TONGS.

The tongs, having been made hot, are closed round the bottle-neck. A cloth that has been dipped in cold water is then applied. A clean break of the bottle-neck results. Our photograph was taken in the cellars of one of the well-known wine firms.

53 to 58 deg. Fahr. Cupboards under stairs or in close proximity to hot-water pipes are barred.

Bottles should be stored flat on their sides, with the splash mark uppermost. Incidentally, it is advisable to keep a certain proportion of half-bottles. We all know that port remains sound for a reasonable time in the decanter or in an open bottle. But a "reasonable time" is not five days or a week. There is a perceptible deterioration after a day or two. Naturally, half-bottles cost a little more in proportion; and it must be remembered that a wine always matures better in a bottle than in a half-bottle, just as a magnum develops a finer wine than a bottle. Bacchus has a kindly feeling for the generous! The half-bottle, it may be added, holds one-twelfth of a gallon (a reputed pint). The bottle contains one sixth of a gallon (a reputed quart). The magnum holds two bottles.

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OPORTO.

## CARE OF PORT WINE.

VINICUS.

Now let it be noted that one's enjoyment of wine can be enhanced or ruined according to the manner in which that wine is served. Invariably, vintage wines should be decanted, and it would be profitable to apply the same rule to all other types. It is true that in most instances so little sediment will be found that the work will seem profitless; but, at the worst, decanting does no harm, and it will often prevent the wasting of a good wine. Decanting presents no difficulties to anyone gifted with average eyesight and a steady hand. The bottle should be carried in a horizontal position and then stood upright without being shaken. Carefully remove the wax with a knife, and wipe the neck with a cloth. This latter operation is often performed after the bottle has been opened—with the result that there is nothing to prevent particles of wax or dirt getting into the wine.



THE ART OF PORT-DRINKING: "STUART" CRYSTAL GLASS, WHICH IS CALCULATED TO DISPLAY THE RICH COLOUR OF THE WINE AND INCLUDES GLASSES WHOSE PROPORTIONS PRESERVE THE FULL BOUQUET.

The ordinary gimlet type of corkscrew is useless for old bottled wines, as it usually breaks away the centre of the cork. The corkscrew favoured should possess a widespread thread, with flattened edges. Pull steadily and firmly, never with one or two jerks. Incidentally, it is advisable to wrap a napkin or towel round the hand holding the bottle. This will prevent a severe cut should the bottle prove faulty.

While the decanting is going on the bottle should be kept horizontal. On no account should it be tilted back after pouring has begun until all the wine that is clear and brilliant has been transferred to the decanter, for the back-wash of wine would loosen the sediment adhering to the sides of the bottle and shake up the whole deposit. A lighted candle or electric light should be placed behind the "flow" of the wine, and neither must the flow be interrupted nor the position of the bottle altered so long as the wine is brilliant. As soon as any deposit is seen to appear in the neck of the bottle, decanting must be stopped.

It is better to lose a little wine than spoil a whole bottle. Should the crust have slipped, a strainer, scrupulously clean, must be used. The "crust" is the deposit which slowly forms and adheres to the sides of the bottle while the wine is lying in the merchants' cellars, gradually approaching maturity. Old vintage ports should be decanted three or four hours before serving, and placed in the dining-room, so that the wine may have a chance to "stretch" itself after its long imprisonment in bottle.

Fine glass is a delight to the eye, and wine-glasses should be chosen so that every virtue in the precious liquid they contain may be appreciated. Three senses are essential to the full enjoyment of wine—taste, smell, and sight—and two of these may be seriously impaired by the use of wrong glasses. No words of condemnation are too strong to be applied to those remarkable glass "egg-cups" which are showered upon inoffensive English homes and public-houses for the serving of port. They may fulfil a useful function in the measuring-out of "wine-glassfuls" (sic) of medicine or in containing the American-type apéritif, but whenever they are seen near a port decanter they should be smashed ruthlessly. They are invariably filled to the brim, so that not only does the wine slop over, but the bouquet is allowed to disperse, to the serious loss of the drinker.

Fine old port seems to demand fine old cut glass; but, as long as the glass is of fine texture and of a civilised shape, there is sufficient enjoyment to be had in admiring the true colour of the wine without calling in the assistance of cut glass. My own preference is for a tulip-shaped bowl on a stem of moderate length. When the sides of the bowl narrow towards the lip, the bouquet is concentrated. The capacity of the glass should be somewhere about a third of a pint. And never, in any circumstances, should it be more than three-quarters full. It is not a sign of generosity to fill your guests' glasses to the brim. You are merely robbing them of the bouquet.

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## CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

## CHESS BY CABLEGRAM.

Game played in the inter-city cable match, New York v. London, between Messrs. M. E. GOLDSTEIN (London) and M. SHAPIRO (New York).

## (Queen's Pawn Opening.)

WHITE (Mr. G.) BLACK (Mr. S.)  
 1. P to Q 4th Kt to K B 3rd  
 2. P to Q B 4th P to K Kt 3rd  
 3. P to K Kt 3rd B to Kt 2nd  
 4. B to Kt 2nd P to B 3rd  
 5. P to Q 5th

It is not always prudent to push the Q P forward so soon; but here the position amply justifies the advance, which gives White the better game.

5. P takes P  
 6. P takes P  
 7. Kt to Q B 3rd Castles  
 8. Kt to B 3rd Q Kt to Q 2nd  
 9. Castles Kt to B 4th  
 10. B to K 3rd K Kt to K 5th  
 11. Kt takes Kt Kt takes Kt  
 12. Kt to Q 4th Kt to B 4th  
 13. P to Q Kt 4th Kt to Q 2nd  
 14. R to B sq Kt to Kt 3rd

This is the seventh consecutive move of his Kts; on the face of it a serious limitation of his development, and culminating immediately in disaster.

15. P to Q R 4th P to Q R 4th

WHITE (Mr. G.) BLACK (Mr. S.)  
 16. Kt to Kt 5th Kt takes R P

White threatens Kt to B 7th, which at the very least must win the exchange. Apparently Black hoped to regain the piece he here surrenders by B to Q 2nd next move; but this done at once was his better reply.

17. Q takes Kt B to Q 2nd  
 18. R to Q Kt sq B to B 4th  
 19. Q R to Q sq B to Q 2nd  
 20. B to K 4th Q to K sq  
 21. B to Q 3rd P to Kt 3rd  
 22. R to Kt sq P to Kt 4th  
 23. B takes Q Kt P

The struggle is now over. Black might very well resign at this point.

23. P to K 5th  
 24. B to B 4th P to B 4th  
 25. P takes P P to B 5th  
 26. Q to R 3rd Resigns.

A very well-played game by London's representative, the first to be finished, and the precursor of the home team's success.

## ANSWERS TO CORRESPONDENTS.

P W RICHARDSON (Imperial Chess Club).—Your postcards have been received with thanks, but we regret they reached us much too late to be of any service.

SENEX (Darwen).—You are to be complimented on your success with No. 4013. Its merits well deserve your comments.

A G HEATON (West Palm Beach, Florida).—Thanks very much for your kind letter and its interesting information of your literary associations with London. The problem you enclose shall receive our careful attention, while your solution of No. 4012 is acknowledged in the usual place.

J W SMEDLEY (Brooklyn).—As your error in the solution of No. 4013 is slightly different from the others, we herewith show you how you went astray. After 1. R to B 5th, R to Q 4th, 2. P takes P, Black plays his Rook back to Q 5th; after which 3. R to B 4th (ch) cannot mate.

R B N (Hardwicke).—We are very pleased to note your return to the ranks of our solvers again. We had quite missed your familiar initials for some time past.

E PINKNEY (Duffield).—It is pleasant to learn your perseverance found an adequate reward in correctly solving No. 4013, which has certainly proved a "tougher nut" than we expected.

A EDMESTON (Worsley).—The fate of all of us is to be caught some time or other. We at least can throw no stones.

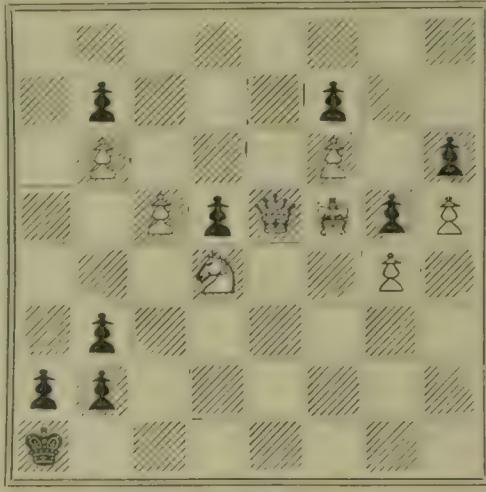
CORRECT SOLUTIONS OF PROBLEM No. 4008 received from R E Broughal-Woods (Northern Rhodesia); of No. 4011 from R M Blodwell (Arkman, South India); of No. 4012 from A G Heaton (West Palm Beach, Fla.) and H K Ilavia (Fort Bombay); of No. 4013 from Senex (Darwen) and E Pinkney (Duffield); of No. 4014 from J W McKay (Farnborough), Rev. W Scott (Elgin), Senex (Darwen).

W C D Smith (Northampton), M S Maughan (Barton on Sea), R B N (Hardwicke), and J C Kruse (Ravenscourt Park); and of No. 4015 from Mrs. Rodger (Rutherford), R Milledge (Bexhill-on-Sea), S Caldwell (Hove), L W Cafferty (Farnborough), E J Gibbs (East Ham), J P S (Cricklewood), H Linderman (Deganwy), R B N (Hardwicke), A Edmeston (Worsley), C B S (Canterbury), E G B Barlow (Bournemouth), H W Satow (Bangor), G Stillingfleet Johnson (Cobham), P J Wood (Wakefield), J Hunter (Leicester), J C Kruse (Ravenscourt Park), R P Nicholson (Crayke), and J T Bridge (Colchester).

The adjudication of the unfinished games in the inter-city cable match had the effect of giving London the victory with a score of four points against two for New York.

## PROBLEM NO. 4016.—BY J. SCOTT.

BLACK.



WHITE.

White to play, and mate in three moves.

## SOLUTION OF PROBLEM NO. 4016.—BY JOSHUA NIELD.

WHITE BLACK Anything

1. Q to R 4th

2. Mates accordingly.

This was the author's solution; but, as several correspondents have pointed out, there is a second solution by Q to B 3rd, which renders any comments on the position superfluous. We have acknowledged either key as a correct reply.

McCallum's Perfection whisky is one of those whiskies that impress themselves on one's memory from the first time of tasting them. There is an intangible something about McCallum's Perfection that makes it always a favourite. It has a worldwide sale, and no better proof of its continuous excellence could be produced, for who is more hard to please than the Englishman living abroad? So send a case overseas with your best wishes for Christmas.

THE CHRISTMAS NUMBER OF  
"THE ILLUSTRATED LONDON NEWS."

OUR Christmas Number is now on sale, and offers a splendid variety of reading matter, in addition to a generous quantity of beautiful coloured pages and the fine presentation plate which goes with the number. This is a rich three-colour reproduction of Arthur T. Nowell's portrait of her Majesty the Queen, which was presented to Farrington's School, Chislehurst, Kent, by Mr. B. A. Glanvill. It is a beautiful example of colour printing, and shows her Majesty wearing a brocade dress of the lovely shade of pastel blue which becomes her so well. One of the special features of our Christmas Number is provided by the pages entitled "The Charm of Childhood through the Ages, as Portrayed by Old Masters." These reproductions of famous pictures of young sitters are fascinating, and include portraits of sixteenth, seventeenth, and eighteenth-century boys and girls by various famous artists. Another beautiful and original set of colour illustrations are the reproductions of Segrelles' remarkable "Interpretations of Beethoven," which will appeal to both musicians and lovers of art. Then there are pages in colour photogravure, including a magnificent reproduction of "The Challenge," a water-colour of knightly days, by Eleanor Fortescue Brickdale. Charming fairy tales are illustrated by Félix de Gray, and the number also includes paintings by Gordon Nicoll, Arthur H. Buckland, and other famous artists, and beautiful illustrations by Erté, the famous French decorative artist, to "Goldenflower," the fantastic fairy tale by Dorothy Margaret Stuart. The fiction to be found in our Christmas Number is of a very high level. Valentine Williams, the famous author of "The Man with the Club Foot," contributes a tragic tale of heroism in the European War. The hero is a member of the Intelligence, and the illustrations by Stott include one in colour. Those who enjoy a gruesome tale will find that their blood is pleasantly curdled by Winifred Duke's "God Rest You, Merrie Gentlemen," a remarkable study in the macabre by the author of "The Laird," and "Tales of Hate." "Miss Pardew and Mrs. Thole" is a story by Susan Erté, the young novelist whose "Now East, Now West" is being very widely read this autumn; and "The Balcony," by Maurice Renard, is a remarkable costume tale of old France.

## WINTER HOLIDAYS

In Glorious Sunshine



Photo. R. Preutho.

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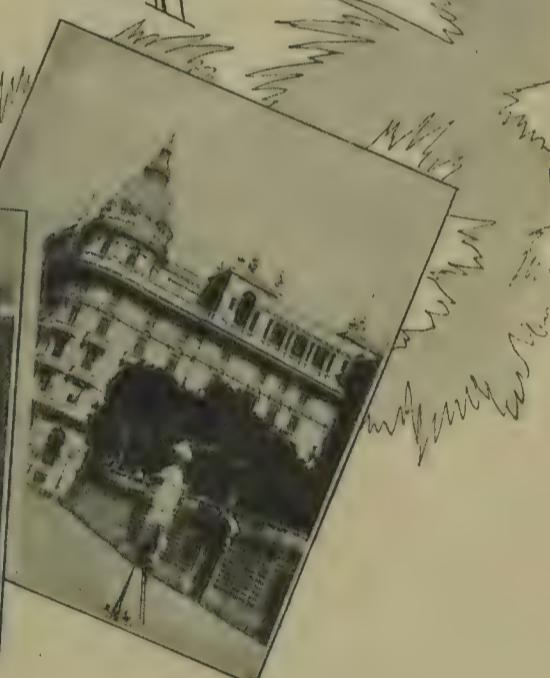
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NAPLES

PALERMO

TAORMINA



ENTIRELY without regret, you have seen the passing of the most disappointing and sunless English summer since 1903. It is a sad memory, and will not serve to make more attractive the coming winter.

Visit Italy! Leave the rain and the cold. The sunshine of which you were cheated awaits you beneath blue Italian skies. Rest your eyes upon shimmering palms instead of leafless plane trees.

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Enjoy at will all those other pleasures you had told yourself were over until the true English summer smiled again. See the sun, and break the monotony of winter. Visit Italy!

NAPLES : Hotel Excelsior.

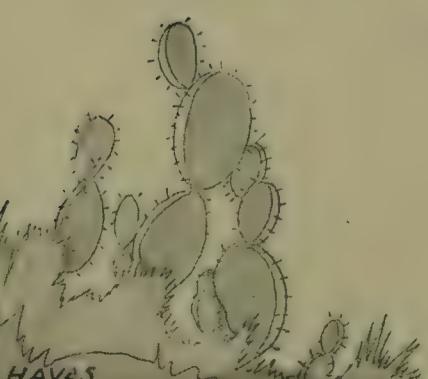
TAORMINA : San Domenico Palace.

#### CORRESPONDING HOTELS IN ITALY.

VENICE : Grand Hotel—Hotel Royal Danieli.

GENOA : Bristol Palace—Savoy Majestic.

Full particulars from Italian State Railways, Waterloo Place, London, S.W. 1. Thomas Cook & Son, American Express Co., and all Travel Agencies, or Compagnia Italiana dei Grandi Alberghi—Venice (Alfredo Campione, Managing Director).



RAE

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THE old woman who lived in a shoe had a short way with her too numerous offspring. If we cannot adopt quite such drastic methods with the swarming children of the Christmas press, we may at least endeavour to skip them all soundly before we put them to bed.

At the head of the troop it is good to see Lewis Carroll's immortal twins, "Alice's Adventures in Wonderland" and "Through the Looking-Glass" (Macmillan; 6s. each), with the right, authentic, original illustrations by Tenniel reproduced in all the glory of colour. On the jacket of "Wonderland," by the way, is the ugly Duchess whose historical prototype (said to have been the basis of Tenniel's drawing) is the subject of a new novel by the author of "Jew Süss." Not the least of the attractions in these delightful reprints of "Alice" are the coloured end-papers, with all the principal characters. Happy the child who receives these books, for they must, of course, go together; to separate them would be sheer vandalism.

New to British children, but familiar enough, no doubt, to the little frosty Finn, is a charming book of tales by a writer who has been called "the Hans Andersen of Finland"—to wit, "Canute Whistlewinks: And Other Stories." By Zacharias Topelius. Translated from the Swedish by C. W. Foss. Selected and edited by Frances Jenkins Olcott. Illustrated by Frank McIntosh (Longmans; 7s. 6d.). The colour-plates and line drawings are alike first-rate. Another book that will take its place among the nursery favourites emanates from a famous English author hitherto known mainly to grown-ups—"Stories Barry Told Me." Recorded by his daughter, Eva Pain (Mrs. T. L. Eckersley). With coloured illustrations by Mrs. Bernard Darwin (Longmans; 6s.). These are original tales which Barry Pain used to tell his daughter, when she was a little girl, on the way to the beach at Rottingdean. She used to write down as many as she could remember in an exercise book, which came to light recently; so here they are, and doubtless many other little girls will like them as much as she did.

Anything to do with pirates is always a safe draw with young readers, as Stevenson and Barrie knew. There is a piratical element in a collection of stories from East Indian folk-lore—"Wonder Tales from Pirate Isles." Chiefly translated from the Dutch. By Frances Jenkins Olcott. Illustrated by Herman Rosse (Longmans; 6s.). An up-to-date variant of the old theme, in which a giant airship provides some of the thrills, is "The Laughing Pirate: A Story of Adventure for Boys of all Ages." By R. J. McGregor. Illustrated by Stephen Reid (Richards Press; 6s.). Fantastic piracy, arising magically out of playing at pirates beside a pond, makes an amusing story of "The Spanish Caravel." By Gerald Bullett. Illustrated by Laurence Irving (Heinemann; 6s.)

Quite as fascinating as pirates to young people are tigers and elephants, and other big beasts, about whom an exciting tale of hunting mingled with natural history, and founded on fact, is woven in "Jungle John: A Book of the Big-Game Jungles." By John Budden. Illustrated by Major-General H. J. P. Browne (Longmans; 6s. 6d.). John is a boy who accompanies his tiger-hunting father in Central India. Quieter nature stories, of the Scottish Isles, are told in "Rovers and Stay-at-Home." By Maribel Edwin (daughter of Professor J. Arthur Thomson). Illustrated by M. M. Howard (Dent; 5s.); and to the same category belong two little books called "Queer Beasts at the Zoo" and "Queer Birds at the Zoo," both by Gladys Davidson, F.Z.S., and illustrated by Dorothy Burroughes (George Allen and Unwin; 2s. each).

Those who like to bestow on their young friends "improving" books, designed to inculcate good taste in literature and art, will find their ideal in "The Book of Everlasting Things." Chosen by Arthur Mee, Editor of "The Children's Encyclopædia." Illustrated with seventy-eight masterpieces of art (Hodder and Stoughton; 7s. 6d.). It is an admirable anthology of prose and verse, with a high moral tone and really beautiful illustrations. Of a kindred nature, as a stepping-stone to one great writer, is "Dickens's Dream Children." By Mary Angela Dickens (Charles Dickens's grand-daughter) and Others. With a Foreword by Percy Fitzgerald. Illustrated by Harold Copping and others. (Raphael Tuck; 3s. 6d.), while the gate of historical romance is opened wide in "Robin Hood and His Merry Men." By E. Charles Vivian. With forty-eight colour plates by Harry G. Theaker.

The romance of recent history, actual experience, and modern inventions has some stirring examples. One is "The Boy's Life of Colonel Lawrence." By Lowell Thomas. With thirty-one illustrations (Hutchinson; 7s. 6d.), the authentic story of the most adventurous figure in our own time, by a man who knows him well. Another is a real-life tale of Arctic exploration, in which an American boy took part—"David Goes to Baffin Land." By David Putney. With fifty-five photographs and many decorations by the fourteen-year-old artist, Albert Schaffenberg (Putnam; 6s.). Modernity and actuality fill much, but not all, of "The Magic Doorway: the B.B.C. Book for Boys and Girls. Illustrated (Partridge; 5s.), a new annual appealing to the great "wireless family" that listens to the Children's Hour programmes, with "something for everybody" in stories and articles, including adventure, science, and natural history.

Of long single tales in the form of novels there is a goodly crop. In historical romance we have "For Land and Liberty: A Story of the Norman Conquest." By Escott Lynn. Illustrated by Percy Tarrant (Chambers; 3s. 6d.). A thrilling one with a Ruritanian touch, but in a more "topical" locality, is "The Second Adventure: A Story of Peril and Prowess in Rumania." By Escott Lynn. Illustrated by J. R. Burgess (Chambers; 5s.), with the same brother-heroes as the author's previous book, "The Black Triangle." Equally exciting in other surroundings is "Jack, the Young Ranchman: or: A Boy's Adventures in the Rockies." By George Bird Grinnell (Chambers; 5s. 6d.). The ever-popular school story is represented by one masculine and two feminine examples—"Maurice Pomeroy." By H. Elrington. Illustrated (Ward, Lock; 3s. 6d.); "Reforming the Fourth," by Christine Chaudler (Ward, Lock; 5s.); and "Rooni: A Story of Schoolgirls in Nice." By May Baldwin. Illustrated by T. J. Overnell (Chambers; 3s. 6d.). Akin to a school tale is one concerned with a trying sort of private tutorship that ends with a hair-raising cliff adventure—namely, "Seven Scamps." By Elinor M. Brent-Dyer. Illustrated by Percy Tarrant (Chambers; 5s.). Young readers "of a certain age" (say fourteen and upwards) will like "The Good Deeds of Samuel Dobbie." By Andrew Hogg (Chambers; 2s. 6d.), though it is not strictly what publishers call a "juvenile," being domestic sketches of a kindly Scottish character.

Among new story-books for the smaller folk, the most entrancing are two by that master of nursery fiction, Judge Parry. One is "Katawampus: Its Treatment and Cure; and the First Book of Krab." Illustrated by Archie MacGregor. Coloured by Cynthia Moon (Heinemann; 7s. 6d.); the other is "Butter-Scotia; or, A Cheap Trip to Fairyland." Illustrated by Archie MacGregor in black and white (Heinemann; 6s.). The pictures in both are

[Continued overleaf.]



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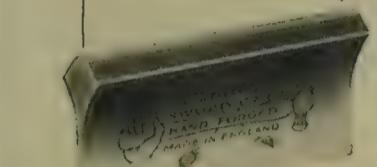
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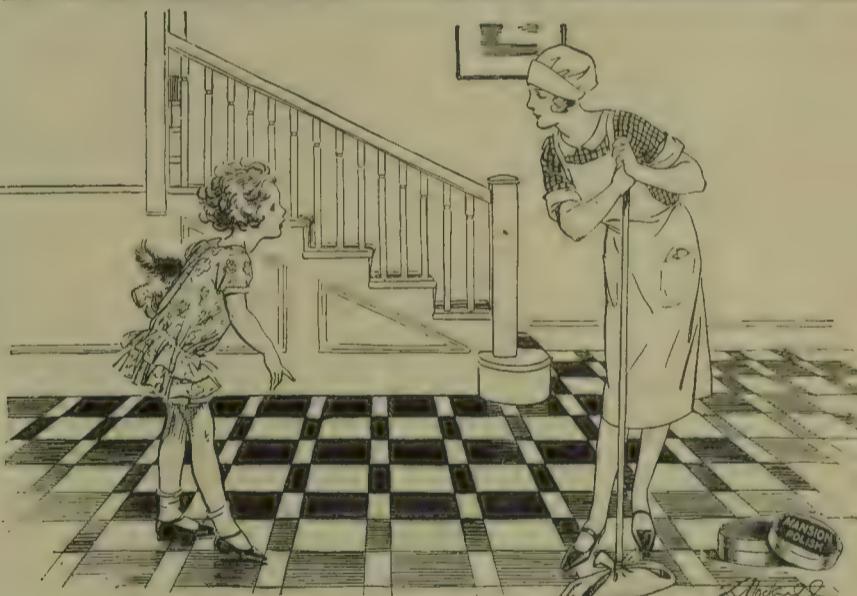
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*continued.* excellent. Spiritually akin, if not geographically contiguous, to "Butter-Scotia" is "The Marvellous Land of Snerts." By E. A. Wyke Smith. Illustrated by George Morrow (Benn; 7s. 6d.). Mr. Morrow's pictorial humour is inimitable. That well-known artist has also pictured, in colour and line, "Cinderella's Garden." By W. MacNeile Dixon (Oxford University Press and Humphrey Milford; 5s.), an amusing book in the "Alice" vein, with occasional verses. Other pleasing works of a cognate character are "Whimsical Stories to Tell." By Helen Williams, and "More Stories to Tell." By Maud Lindsay. With colour frontispiece by Florence Young (Harrap; 3s. 6d. each), both belonging to that popular series, Books for Story-Tellers.

In a class apart is a charming song-book of a novel type called "Kiddi-Logues." Recorded by Eileen de Mancha. Set to music by H. C. G. Stevens (Hurst and Blackett; 6s.). Hilda Trevelyan, of Wendy fame, pays tribute in a preface to this musical expression of the "Peter Pan thoughts" of childhood, and the "delicate humour" of the settings. Humour in a different vein is the keynote of another little book whose originality makes it difficult to classify "Fiddlesticks." By David Naylor. Illustrated (in colour) by Jan Hassall (Diamond Press; 5s.). Comic verses (for the not too young) are accompanied here by still more comic pictures.

Last, but largest, and always prime favourites in the nursery, come the children's annuals. Bright and bountiful as ever in story, song, and pictures are "Father Tuck's Annual" (now in its thirtieth year) and the "Little People's Annual," an eight-year-old friend of the smaller fry (Raphael Tuck; 5s. and 4s. respectively.) A new pet among nursery animals is the comic hero of "The Dismal Desmond Book" (Partidge; 3s. 6d.), laughably illustrated; and the littlest ones will thoroughly enjoy "Bo-Peep's Big Nursery Story-Book" (Ward Lock). And so our Christmas tale of books is told.

If you are seeking a present for any friend who owns a car, you could do no better than apply to Dunhills, of 2, Conduit Street, W., for their illustrated catalogue of fur motoring rugs. It will be sent post free to all readers. There is one in grey lamb mounted on blue felt, available for 12 guineas, and bear-dyed goat on blue cloth is 15 guineas. A beautiful one in golden kid mounted on a soft fringed woollen shawl, size 72 in. by 58 in., costs 25 guineas.

## ELECTRICITY IN DAILY LIFE.

(Continued from Page 1020.)

If a utilitarian gift is not out of the question, the electric iron has almost overwhelming claims. The woman has yet to be born who, having once used an electric iron, will be content with any other. It is the only iron which can be used effectively by anyone who *sits down* to ironing, as it is of the correct weight and quickly attains the right temperature to do its work without pressure. Neat "travelling" electric iron sets are available. In buying most electrical appliances it is necessary to select one suited to the voltage, or pressure, in the user's district. This is not a serious obstacle, as the electrical department in any store can readily ascertain the pressure in any town in Great Britain. But some articles, like the electric iron and the electric water boiler, can be obtained in "universal voltage" form, so that they may be taken with one on travel and used anywhere.

When the intended recipient is a man, there is little difficulty in finding something electrical to suit him. The electric shaving-water heater is one of the most welcome, especially when it is of the universal voltage type. A cigar-lighter is another attractive item, doing the work of a match at the touch of a switch. The most novel "novelty," however, is the electric trouser-press. In outward form it is similar to the standard type, but it includes an electric heater which warms the cloth while it is being pressed and makes the crease not only more definite, but much more lasting.

All the electrical Christmas gifts so far mentioned are moderate in price, ranging from a few shillings to a few pounds. For those givers who enjoy a long purse and generous inclinations, there is ample scope in the electrical field. Electrically-driven gramophones, electric refrigerators, electric washing machines, electric ironing machines, electric suction-cleaners, electric "kitchen aids," which perform a variety of labour-saving operations, are examples. For a housewife who is fond of sewing, there could be no more appropriate gift than a small electric motor to drive an existing sewing-machine. The same motor may be used to work an electric fan. Another item worth mentioning is the electric foot-stool, which is a boon to invalids and old folk. It is fitted with a small electric heater which keeps it comfortably warm.

Apart from all these appliances involving electric heaters or electric motors, there is endless opportunity in the electric lighting field itself. A standard or table lamp is an ever-welcome gift, and the electric shade in silk or parchment is very attractive. Those who like to make gifts which they themselves have worked will here find something quite to their taste. Frames can be procured on which silk can be fitted, and plain parchment shades can be painted in all sorts of ways. These suggestions do not by any means exhaust the possibilities of the electrical Christmas gift, but they may serve to prove that in this direction the distracted giver, in search of the aesthetic, the novel, and the useful all in one, will discover a wealth of assistance. The habit of giving "something electrical" is comparatively young, but it is growing, and in a few years' time it will become as well established as the earrings of Rebekah and the silk stockings of Queen Elizabeth.

## "THE SKETCH BOOK AND 'WINTER'S PIE.'"

NOW that the long, dark evenings are here, most of us thoroughly enjoy an evening spent by the fireside with some good light literature to refresh us after our Christmas shopping rush. The best "companion" for such a restful hour is "The Sketch Book and 'Winter's Pie,'" which has just made its appearance. It offers a feast of coloured pages, both humorous and beautiful, for the artists who are represented in this excellent number include Alfred Leete, Lawson Wood, d'Egville, Brightwell, Joyce Dennys, and many others. The fiction is absolutely first-class, and includes a gloriously humorous story by Alan Kemp, the well-known writer of short stories; a satirical American tale by Samuel Spewack, one of the best-known Transatlantic writers; a South Sea Islands story from S. W. Powell; and a "crook" yarn with an unexpected twist by Laurence Kirk, the young novelist whose first book, "Dangerous Cross Roads," enjoyed a great success this autumn. The other pages provide a feast of fun from such humorous pens as Arthur Watts, Fitz, Lendon, A. E. Beard, and Bert Thomas, and every young girl should read "Tinker Tailor"—and every young man as well. In fact, "The Sketch Book and 'Winter's Pie'" is a generous two-shillings-worth of light reading matter and delightful pictorial humour.

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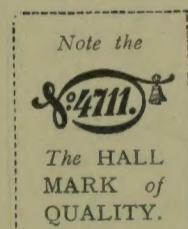
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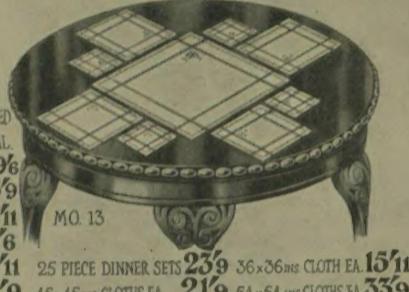
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HAND EMBROIDERED REAL ITALIAN EMBROIDERED IN BLUE, GOLD AND NATURAL.  
13 PIECE LUNCHEON SET 18<sup>1</sup>/<sub>2</sub>  
25 PIECE DINNER SET 29<sup>1</sup>/<sub>2</sub>  
18x18 INS. SERVIETTES DZ. 27<sup>1</sup>/<sub>2</sub>  
36x36 INS. CLOTHS EA. 14<sup>1</sup>/<sub>2</sub>  
45x45 INS. CLOTHS EA. 21<sup>1</sup>/<sub>2</sub>  
REFECTORY TABLE SETS 7 PIECES 27<sup>1</sup>/<sub>2</sub>  
14x45 INS. RUNNERS EA. 10<sup>1</sup>/<sub>2</sub>



MO.17

14x54 INS. RUNNERS EA. 12<sup>1</sup>/<sub>2</sub> 17x54 INS. RUNNERS EA. 14<sup>1</sup>/<sub>2</sub>  
17x63 INS. RUNNERS EA. 16<sup>1</sup>/<sub>2</sub> 14x20 INS. TRAY CLOTHS EA. 3<sup>1</sup>/<sub>2</sub>  
16x24 INS. TRAY CLOTHS EA. 4<sup>1</sup>/<sub>2</sub>

MO.16  
A VERY FINE REPRODUCTION OF AN OLD LACE.  
PLAIN LINEN CENTRES

13 PIECE LUNCHEON SET 35<sup>1</sup>/<sub>2</sub>  
25 PIECE DINNER SET 49<sup>1</sup>/<sub>2</sub>



MO.18  
HAND EMBROIDERED REAL ITALIAN  
13 PIECE LUNCHEON SET 16<sup>1</sup>/<sub>2</sub> 25 PIECE DINNER SET 27<sup>1</sup>/<sub>2</sub>  
EMBROIDERED IN GOLD, & BLUE & SELF ON NATURAL LINEN

AN EXCEPTIONALLY FINE PIECE OF WORK IN REAL HAND MADE HEAVY FILET LACE.

25 PIECE DINNER SET 52<sup>1</sup>/<sub>2</sub>

12x18 INS. TRAY CLOTH EA. 4<sup>1</sup>/<sub>2</sub>

16x24 INS. " 8<sup>1</sup>/<sub>2</sub>

20x30 INS. " 14<sup>1</sup>/<sub>2</sub>

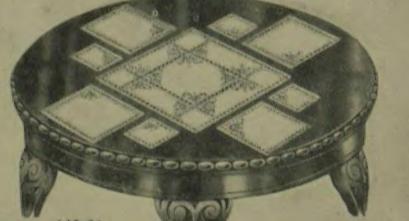
18x36 INS. TABLE RUNNER 17<sup>1</sup>/<sub>2</sub> 18x63 INS. " 35<sup>1</sup>/<sub>2</sub>

18x45 INS. TABLE RUNNER EA. 23<sup>1</sup>/<sub>2</sub> 36x36 INS. 5% CLOTH 29<sup>1</sup>/<sub>2</sub>

45x45 INS. " 29<sup>1</sup>/<sub>2</sub>

54x54 INS. " 39<sup>1</sup>/<sub>2</sub>

54x54 INS. " 55<sup>1</sup>/<sub>2</sub>



MO.21

HAND EMBROIDERED ITALIAN LINEN SETS  
13 PIECE LUNCHEON SET 18<sup>1</sup>/<sub>2</sub> 25 PIECE DINNER SET 29<sup>1</sup>/<sub>2</sub>  
EMBROIDERED ON A NATURAL LINEN IN BLUE, ORANGE & GREEN.

MO.20  
REFECTORY TABLE SETS  
6 MATS 12x18 INS.  
1 CENTRE 16x48 INS.  
35<sup>1</sup>/<sub>2</sub>  
TRAY CLOTHS.

8x12 INS. OVAL 1<sup>1</sup>/<sub>2</sub> 12x18 INS. OVAL 3<sup>1</sup>/<sub>2</sub>  
10x14 INS. OVAL 2<sup>1</sup>/<sub>2</sub> 12x18 INS. OVAL 3<sup>1</sup>/<sub>2</sub>

DAINTY NORMANDY LACE MATS. LUNCHEON SET OF 13 PIECES  
6 MATS 6x6 INS.  
6 MATS 10x10 INS.  
1 MAT 22x22 INS.

25<sup>1</sup>/<sub>2</sub>  
DINNER SET OF 25 PIECES 45<sup>1</sup>/<sub>2</sub>

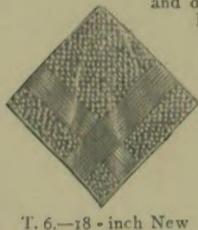
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## EXHIBITION OF XMAS NOVELTIES

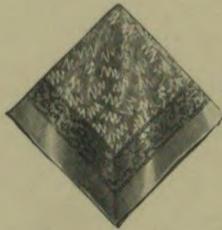
TOYS, Games, and every attractive Yule-tide present for boys and girls of all ages.



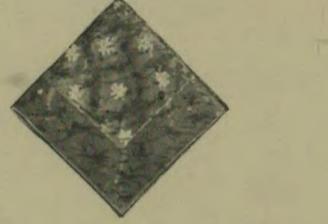
T.1.—18-inch Good Quality Crêpe-de-Chine Handkerchiefs, Self ground and design. Price 7/11



T.6.—18-inch New Design in Fancy Crêpe-de-Chine Handkerchiefs. Price 7/11



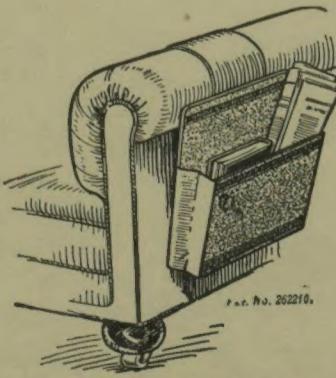
T.5.—24-inch Crêpe Handkerchiefs, Jazz designs, in Browns and Blue grounds. Price 6/11



T.3.—24-inch Fancy design Crêpe Handkerchiefs. Assorted colours. Price 5/11



T.2.—18-inch Good Quality Crêpe-de-Chine Handkerchiefs. Self ground and design. Price 7/11



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FOR CHRISTMAS GIFTS



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V 37

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